JASON & THE ARGONAUTS

Chord Profile # 1
by
Bill Wrobel

[POSTSCRIPT September 19, 2018: This paper is being edited to incorporate my new graphics meant as a visual aid for the reader. Also I will proof-read this old paper originally written mid 2002, and hopefully add new dvd timings, and so forth.]

This research paper is the first of a series of what I call *Chord Profiles* of Bernard Herrmann scores. In this *Film Score Rundowns* site, I give a descriptive analysis (normally bar-by-bar) of a full score, including complete instrumentation, dynamics, chords and melody/phrase lines, and so forth. In

a *Chord Profile* I will focus exclusively on the chords used as a frequency tabulation to determine or quantify Herrmann's musical style.

[Update note written Thursday, February 19, 2004 at 6:51 pm: Over the last few years, I have evolved the "Chord Profile" format to include a detailed delineation (or "rundown") of each bar's instrumentation, precise register of notes, and so forth. I believe the Marnie chord profile (98 pages) included such an exhaustive analysis. The latest one at this writing (The Trouble With Harry) also provides a complete rundown as well as chord profile. There will be times when I simply do not wish to spend the time to do this, especially if the music in question is repeated from a previous cue (as occurred in Citizen Kane). I will slowly work on adding rundown material to this first chord profile as I get "free" time. I just finished my rundown on Harry Potter and expect to receive in the mail from USC/Warner Bros. Archives the xeroxes of portions of Max Steiner's A Summer Place. Once I do, I will immediately focus on that score and finish my rundown of it for the next update. After that, I may start a new rundown on the delightful My Fair Lady score. Right now, I may not necessarily delineate each and every bar for each and every cue, but I will at least delineate a full rundown of the beginning of cues and their different section to give the reader a specific grasp of how Herrmann constructed the music.]

Put differently, the intent is to cite, whenever clearly possible, every chord used in given works under scrutiny (principally feature film and television film scores), to list the number of times they were used, and then quantify the results as percentages.

If, say, a cue in C time has ten bars, and each bar alternates with a simple minor and then a major triad, you would have a frequency count of five minor chords and five major chords (or 50% each). Even if such a cue had a polychord in each bar (say, superimposed triads of either minor or major mode), then the results would be the same in terms of percentage. Even if such a cue had a constant ostinato pattern of, say, eight 8th note triads in each bar, the percentage results would be the same. Normally, however, you will find a wide range of diversity and transitions (voice leading, etc) involved in a given cue, so results can never be 100% quantifiable with no margin of error! :) Also it is occasionally difficult to determine exactly what the composer was intending. A *fast* or *busy* piece notationally in a fully (tutti) orchestrated section with several lines of activity going on simultaneously does not lend itself to easy quantifying as, say, a slow moving and simply orchestrated section. Overall, in such cases, there might

be a certain margin of error involved (say, give or take a few or several percentage points).

At least, however, there will be a *general* indication of the overall chord frequency used. In a "disturbing" film in terms of subject matter (such as *Psycho*), Herrmann may decide to employ far more dissonant, fully diminished sevenths and perhaps a fair number of minMaj 7ths to musically convey the events and *atmosphere* depicted on the screen. He may occasional construct it in relatively atonal terms. In a relatively straightforward "family fare" film (such as *The Three Worlds of Gulliver*), Herrmann may employ a greater frequency of, say, major chords. In a particularly heart-rendering and desire-conflicted "romantic" drama (such as *Blue Denim*), Herrmann may decide (as indeed he did) that using a greater frequency of half-diminished sevenths would best convey the emotional dynamics depicted on the screen.

In *Jason*, Herrmann tends to work mainly in the traditional minor and major modes, with a special emphasis on perfect 4th and perfect 5th intervals, and also dissonant tritone intervals. So although I will focus on chord tabulation, I will point out other features of the score as I scrutinize each cue. A "N/A" means Not Applicable; that is, there are no chords in a given bar or bars (perhaps there is simply a melody line passage or a single note or dyad rhythmic pattern). However, I may occasionally describe in general what is happening in such "non-chord" bars or cues.

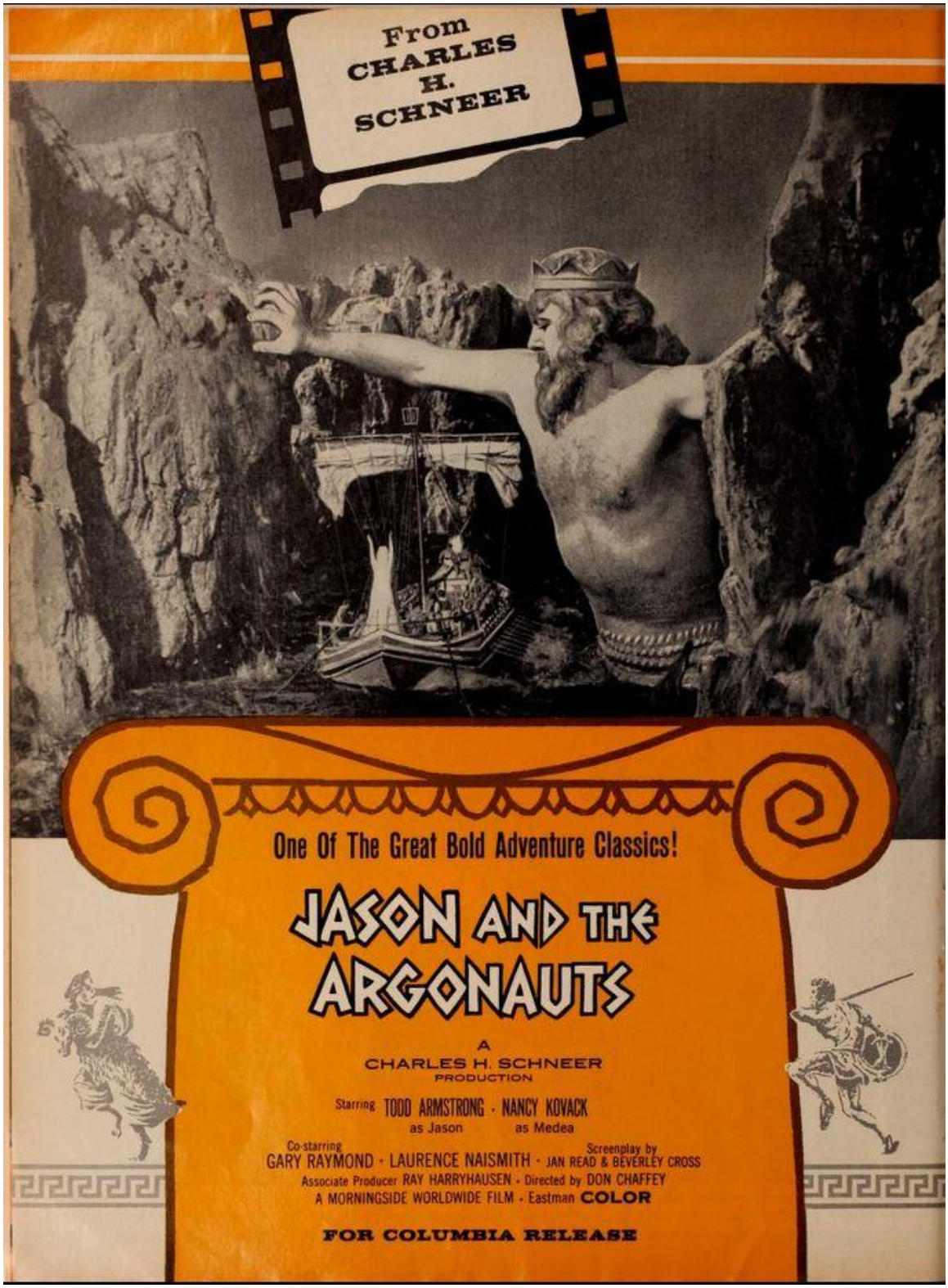
[2004 update: Remember that I am predominantly focused on "conventional" chords based on thirds. 20th century music can also include quartal harmony (or fourth-chords). I discussed this in other papers, including just today in my Harry Potter rundown of the cue "Borgin & Burkes" in the Chamber of Secrets sequel. With very few exceptions (such as portions of Psycho), Herrmann normally used standard tertial harmony or "stacked thirds" harmony. So did Max Steiner in the overwhelming number of cues. The Silver Age composers such as Jerry Goldsmith and John Williams are normally "conventional" but also play around with quartal harmony, atonal music, and so forth. Other composers were predominantly atonal such as Humphrey Serles (such as The Haunting score). Other good composers tend to be a mixture of atonal and tonal, or are quite experimental within certain conventions. This includes Elliot Goldenthal (Interview With a Vampire, Sphere, and so forth). I like this variety, and it gives film music a great deal of interesting flavor. However, I prefer predominantly "tonal" traditional music, and that is why I usually pick tonal composers as my favorites (Herrmann first, then Max Steiner, Korngold, and so forth).]

Let us now start with the Chord profile of Bernard Herrmann's score (completion date 8-31-62) to Ray Harryhausen's *Jason & the Argonauts* (first working title being *Jason & the Golden Fleece*). As a reference disc, I will use the excellent Intrada recording of the score (MAF7083), Bruce Broughton conducting the Sinfonia of London. Also I will use the dvd "Ray Harryhausen Signature Collection" 00259 (although I not too pleased with the rather poor audio quality).

[July 9, 2015 NOTE: Go to this link of my Blog # 37 to page 20 in regard to a lecturer's (Nima Hoda) interesting analysis of Herrmann's score:

http://www.filmscorerundowns.net/blogs/37.pdf

The cineforum link I gave of the Hoda lecture way back then in that blog is no longer working. I googled just now to see if there is a new link or video of this lecture, but I found nothing.]


From
CHARLES
H.
SCHNEER
One Of The Great Bold Adventure Classics!
JASON AND THE
ARGONAUTS
A
CHARLES H. SCHNEER
PRODUCTION
Starring TODD ARMSTRONG · NANCY KOVACK
as Jason as Medea
Co-starring
GARY RAYMOND · LAURENCE NAISMITH
Screenplay by
JAN READ & BEVERLEY CROSS
Associate Producer RAY HARRYHAUSEN · Directed by DON CHAFFEY
A MORNINGSIDE WORLDWIDE FILM · Eastman COLOR
FOR COLUMBIA RELEASE

****

"Jason Prelude" R1M1 *Molto Maestoso e pesante* in C time. Pages 1-4. Track # 1. Dvd location is 00:00:01 (hour : minute : second designation). Herrmann primarily used "Passantino Brands Number 25 16 Stave Oblong" paper, but he used the same paper for MARNIE, NAKED & THE DEAD, and other scores.

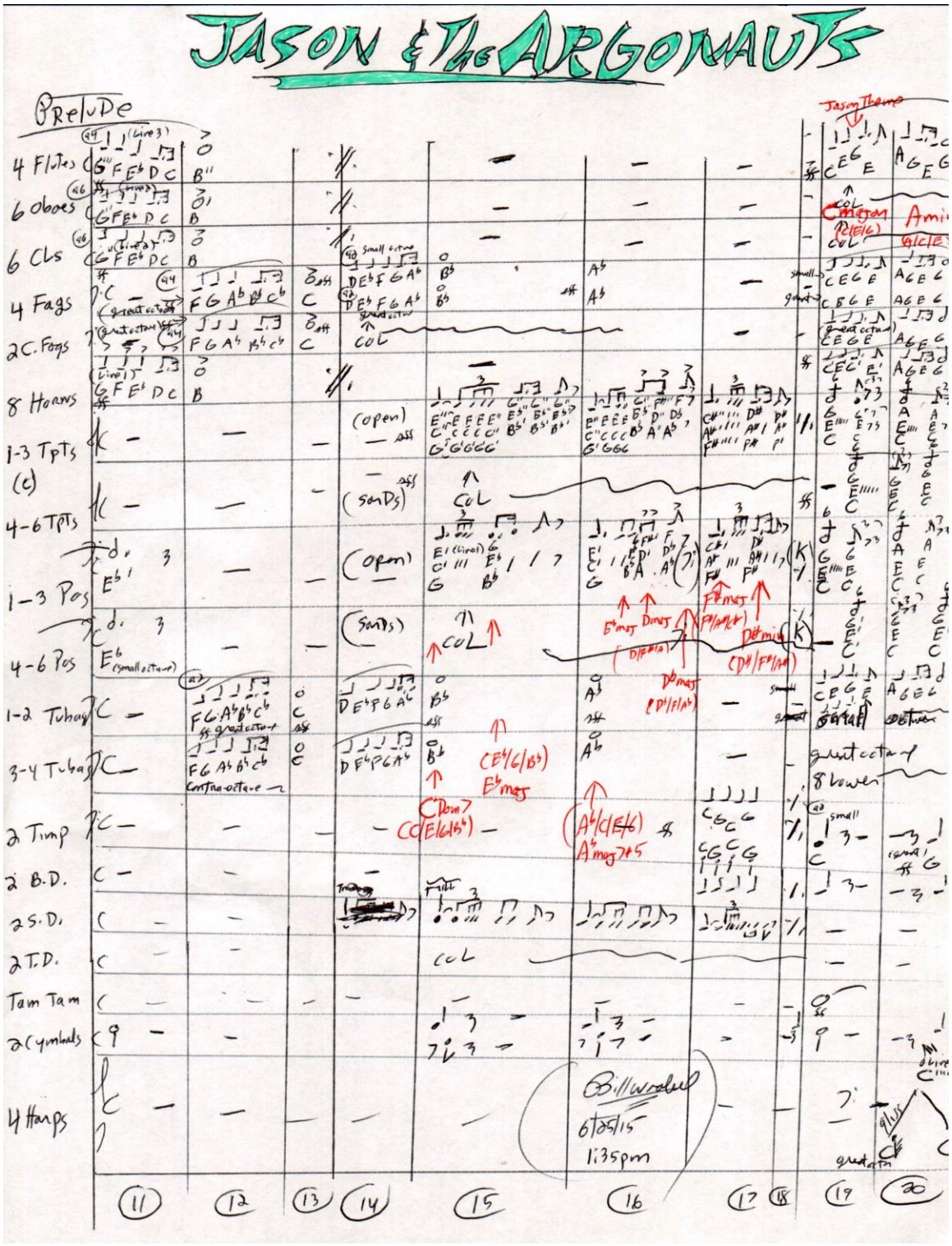
Bars 1-2 = N/A.

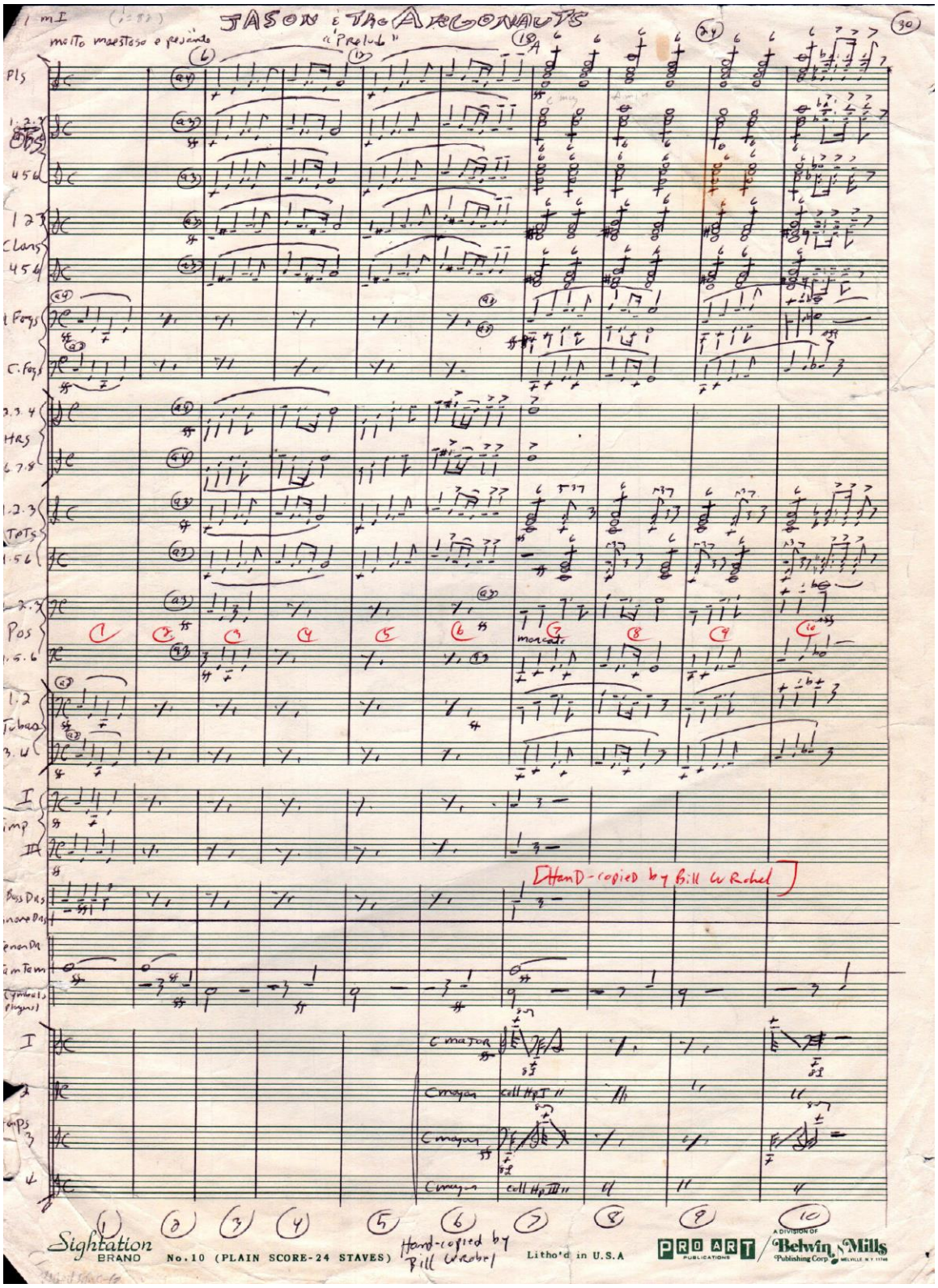
Four (*a 4*) *Fags* (bassoons)/2 C. Fags (contra bassoons)/4 tubas play *ff* (fortissimo) on small octave C quarter note down to Great octave G down to C up to G quarter notes (all notes played under the legato arc/slur/umbrella). Repeat thru Bar 6 (repeat signs notated in Bars 2 thru 6 of a slash with a dot on each side of it in the middle). Timp I plays the same note (but with no legato slur over the notes) while timp II beats small octave C down to G back up to C down to C. Bass drum I sound three quarter notes (notated on the second space from the bottom) followed by a quarter rest, while bass drum II (after a half rest) sounds two quarter notes. Repeat thru Bar 6 to (Bar 7) a quarter note followed by a quarter and half rest. The Tam Tam sounds *ff* a whole note let vibrate (repeated in Bar 2). We find here a P4 (perfect fourth) interval of C down to G, then P5 interval of that G down to C, finally P5 interval back up to G. This denotes strength and "solidness" (consonant stability).

Bars 3-6 = N/A.

We find unison notes here and a simple line progression of the *Jason* theme. Four flutes, 6 oboes, 6 clarinets, 8 horns, and six "C" trumpets play the melody line. All of them play middle (Line 1) C up to E quarter notes up to G dotted quarter note down to E 8th up to (Bar 4) A quarter note to G dotted 8th down to E 16th up to G half note (all notes are played under the legato phrase umbrella). In Bar 5 (:13), they repeat Bar 3 to (Bar 6) Line 2 C quarter note to B 8th to A-G 16th figure to A-A tenuto quarter notes.

Back in Bar 3, Pos I-II-III play *ff* small octave C down to Great octave G quarter notes (followed by a quarter rest) to same G quarter note (repeated next thru bars). After a quarter rest, Pos IV-V-VI play Great octave G down to C up to G quarter notes (repeated next three bars). At the end of Bar 2, cymbal I sounds fortissimo a quarter note (notated on the top space of the staff). In Bar 3, cymbal II sounds a half note (notated on the second space from the top). Repeat Bars 2-3 in Bars 405. In Bar 6, after a half and quarter rest, cymbal I sounds that quarter note once again.


JASON & The ARGONAUTS
Prelude
4 Flutes
6 Oboes
6 Cls
4 Fags
2 C. Fags
8 Horns
1-3 Tpts
4-6 Tpts
1-3 Pos
4-6 Pos
1-2 Tubas
3-4 Tubas
2 Timp
2 B.D.
2 S.D.
2 T.D.
Tam Tam
2 Cymbals
4 Harps
Jason Theme
Billwrobel
6/25/15
1:35pm
11
12
13
14
15
16
17
18
19
20



Bar 7 = <u>C maj</u> (C/E/G)

Here (:19) flutes play *ff* Line 1 G/Line 2 C/E/G "6" sextuplet figures twice (notated each as half notes with a tiny horizontal bar across the stem). So, for example, flute IV plays Line 1 G-G-G-G-G-G 8ths to another such set. In the same manner, oboes I-II-III play Line 2 C/E/G sextuplets, while altri oboes play Line 1 G/Line 2 C/E notes. All clarinets play middle C/E/G [written D/F#/A] sextuplets. Fags I-II/Pos I-II-III/tubas I-II play the *Jason* melody line on small octave C up to E quarter notes to G dotted quarter note to E 8th. Fags III-IV/C. Fags/Pos IV-V-VI/tubas III-IV play (Pos are marked *marcato*) the same but an octave lower register (Great octave C up to E quarter notes and so forth). Horns play Line 1 G [written Line 2 D] rinforzando-marked (> symbol over the notes) whole notes. Trumpets I-II-III play middle C/E/G "6" sextuplet to "3" triplet value C/E/G 8ths (followed by a triplet value quarter rest). After a half rest, altri trumpets play the same sextuplet. The Tam Tam sounds a whole note let vibrate.

Harps I-II play fortissmo a *C major* descending to ascending gliss of Line 4 C 32nd note gliss line down to Contra-octave C up to Line 4 C. Harps III-IV play contrary motion (ascending to descending) on those notes. Repeat thru Bar 9. Cymbals repeat Bars 3-4 in Bars 7-8 and 9-10. The timps sound the small octave C quarter note (followed by rests).

Bar 8 = <u>A min</u> (A/C/E) to <u>C maj</u> (C/E/G)

Flutes play the "6" sextuplets on A/Line 2 C/E/A notes back to G/C/E/G notes. Oboes I-II-III play Line 2 C/E/A septuplet 8ths back to C/E/G notes while altri oboes play A/C/E notes back to G/Line 2 C/E. Clarinets play C/E/A Line 1 notes back to C/E/G. The Fags/C.Fags/Pos/tubas continue the melody line on A quarter note to G dotted 8th to E 16th to G half note. All notes in Bars 7-8 are played under the legato umbrella. First trumpets play on middle C/E/A sextuplet note to C/E/G triplet 8ths (followed by rests) while altri trumpets (after a half rest) play C/E/G sextuplet notes.

Bar 9 = <u>C maj</u> (C/E/G).

Bar 9 repeats Bar 7.

Bar 10 = <u>A min</u> (A/C/E) to <u>Eb maj</u> (Eb/G/Bb)

The woodwinds repeat the sextuplets as given in the first figure of Bar 8. Afterward the flutes play Line 1 Bb/Line 2 Eb/G/Bb rinforzando dotted 8ths to rinforzando 16ths (crossbeam connected) to stand alone rinforzando 8ths (followed by an 8th rest). Oboes I-II-II again repeat the flutes I-II-III notes, while altri oboes play G/Bb/Line 2 Eb notes in the pattern just given for the flutes. Clarinets play C/E/A sextuplet notes to Eb/G/Bb [written F/A/Line 2 C] rinforzando notes in the pattern given. Fags/C.Fags/Pos/tubas play C to D quarter notes to Eb half note. Pos play

small octave and Line 1 Eb half notes tied to whole notes in Bar 11. Trumpets I-II-III play C/E/A sextuplet notes to Eb/G/Bb dotted 8ths to 16ths to stand alone 8ths (followed by an 8th rest). Altri trumpets play triplet value C/E/A 8ths (followed by two triplet value 8th rests) to (see first trumpets). Harps play their respective patterns in the first half of Bar 10 only (followed by a half rest).

Bars 11-14 = N/A.

In Bar 11 (:31), flutes play Line 3 and oboes and clarinets play Line 2 and horns play Line 1 descending legato quarter notes G-F-Eb to D dotted 8th to C 16th to (Bar 12) B rinforzando whole note (horns play all the notes as rinforzando notes). Cymbal II crashes a half note (followed by a half rest).

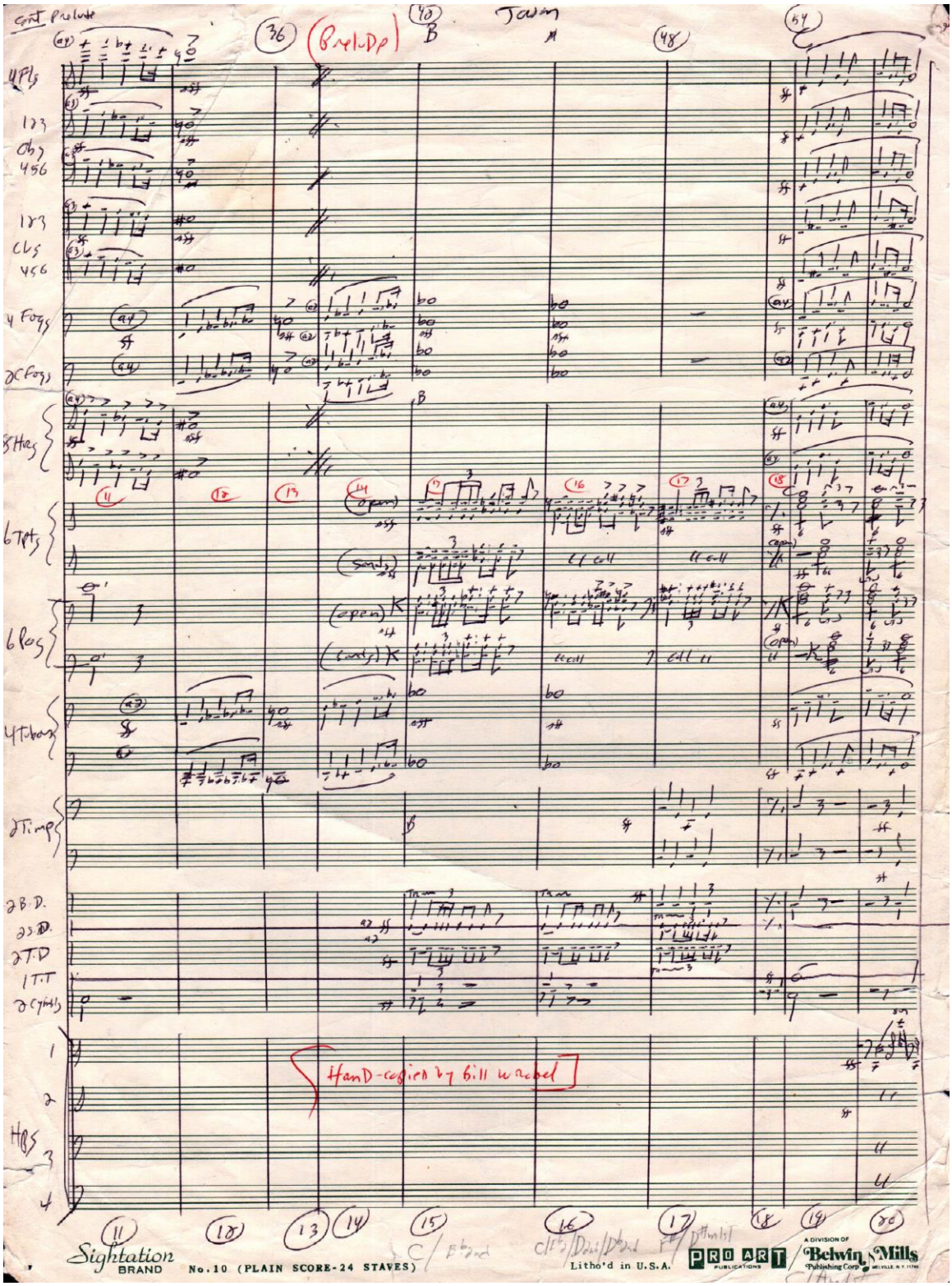
[end session 9:44 pm Thursday, Feb 19th, 2004]

In Bar 12, the flutes/oboes (etc) settle on B rinforzando-marked (and *sff*) whole notes. Silent in Bar 11, Fags/C.Fags/tubas take over the melody line for one bar on ascending quarter notes Contra-octave (tubas III-IV) and Great octave F-G-Ab to Bb dotted 8th to Cb 16th to (Bar 13) C rinforzando whole note *sff*. Flutes/oboes/clarinets/horns repeat Bars 11-12 in Bars 13-14. In Bar 14, Fags/C.Fags/tubas play D-Eb-F quarter notes to G dotted 8th to Ab 16th to (Bar 15) Bb whole notes.

Bar 15 = C Dom 7 (C/E/G/Bb) to Eb maj (Eb/G/Bb) 00:44 cd.

Tubas/Fags/C. Fags play Bb whole note. Trumpets are half *sords* and *open* playing *sff* on Line 1 G/Line 2 C/E quarter notes tied to 8ths notes and then "3" triplet value G/C/E 16ths played 3X to Bb/Line 2 Eb/G dotted 8ths to 16ths to stand alone Bb/Eb/G 8ths (followed by an 8th rest). Similarly, open and muted Pos in the "k" tenor clef play the exact same notes and pattern but an octave register lower. Two snare drums play fortissimo a quarter note trill (*tr*^^^^^^) tied to 8th note and then beat three triplet value 16ths to two 8ths (crossbeam connected) to stand alone 8th (followed by an 8th rest). Two tenor drums play the same pattern. Cymbal I hits *ff* on a quarter note while cymbal II I (after an initial 8th rest) sounds an 8th rest.

Bar 16 = Ab maj 7#5 (Ab/C/E/G) to Eb maj to D maj (D/F#/A) to Db maj (Db/F/Ab)



Fags/Contra-Fags/tubas play Ab whole notes. Open and muted trumpets play G/Line 2 C/E quarter notes tied to 8th notes to two 16ths up to

Bb/Eb/G rinforzando 8ths to A/D/F# rinforzando 8ths (these two 8th chords are connected by a crossbeam) to stand alone Ab/Line 2 Db/F rinforzando 8th notes (followed by an 8th rest). Pos play similarly but an octave register lower. Fags/C.Fags/tubas play Great octave and small octave (divided equally) Ab whole notes.

Bar 17 = F# maj (F#/A#/C#) to D# min (D#/F#/A#)

Trumpets play Line 1 F#/A#/C# dotted quarter notes to "3" triplet value 16ths to F#/A#/D# dotted 8ths to 16th to stand alone 8ths (followed by an 8th rest). Pos play this an octave lower register. The timpani return in this bar (see Bar 1). Two bass drums return (see Bar 1). The snare drums play the same rhythmic pattern as given for the trumpets/Pos but trill on the initial quarter note tied to 8th. (instead of the alternate notation of a trill dotted quarter note).

Bar 18 = Repeat Bar 17.

Bar 19 = C maj (C/E/G). The *Jason* theme returns.:56

Trumpets repeat Bar 7 but now played an octave higher! Pos now play the same pattern but an octave lower than the present trumpets line (so Line 1 C/E/G sextuplets, and so forth). Tubas repeat exactly the same notes and registers as in Bar 7. Horns return to play the *Jason* melody line as given in Bar 3. The flutes, oboes, and clarinets also repeat Bar 3. Fags and C. Fags play the same notes and registers as given in Bar 7. The bass drums and Tam Tam repeat Bar 7.

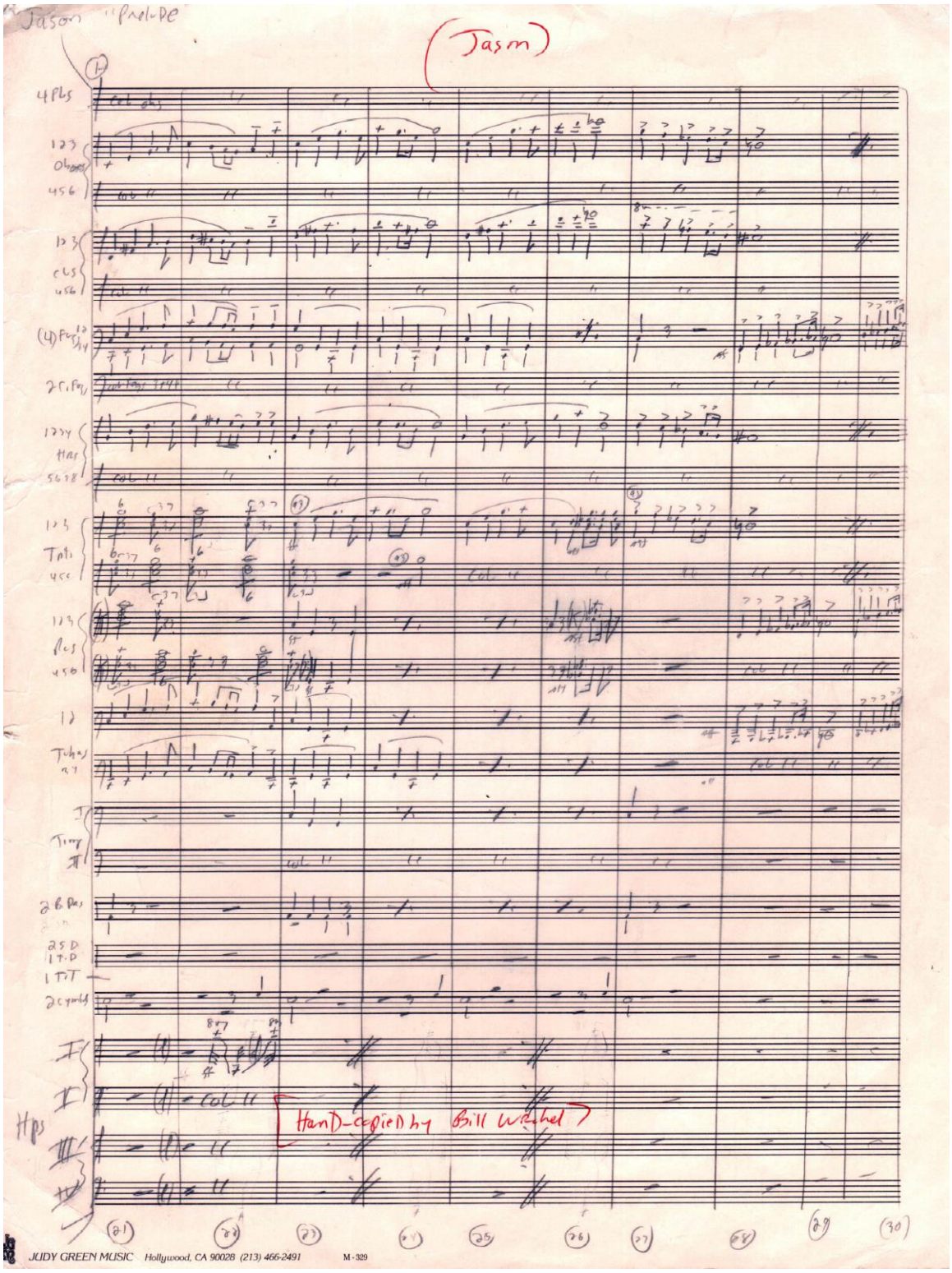
Bar 20 = A min (A/C/E). See Bars 4 & 8 to respective instruments.

Bar 21 = C maj

Bar 22 = A min

Bars 23-25 = N/A. Melody line only.

Bar 26 = Eb maj (Eb/G/Bb)



Flutes/oboes/clarinets conclude this section of the *Jason* theme on Line 3 C to D quarter notes to Eb half notes. Fags and C. Fags play small octave C down to Great octave G down to C back to G legato quarter notes.

Horns play Line 2 C-D quarter notes [written G-A] down to Line 1 G [written Line 2 D] rinforzando half note. Trumpets play Line 2 C-D quarter notes to Bb/Eb/G rinforzando dotted 8ths to 16ths to stand alone 8ths (followed by an 8th rest). Pos I-II-III play the same end three-note figure an octave register lower, and alrti Pos play an octave lower than that. Tubas I-II follow the Fags/C. Fags, while tubas III-IV play C-G-C-G quarter notes. The bass drums sound as before, and the harps sound descending gliss.

Bars 27-30 = N/A. Melody line only. 1:21

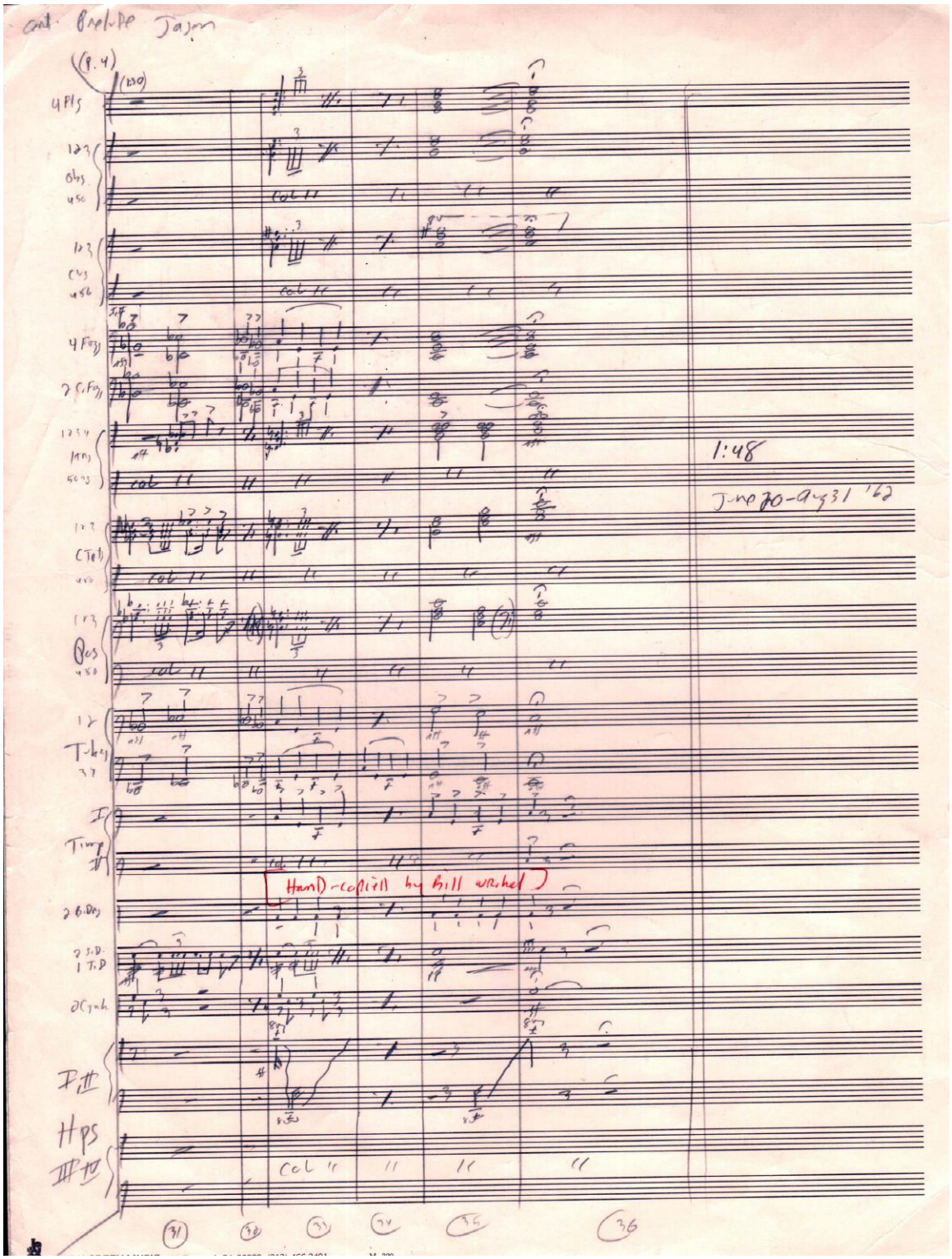
Woodwinds and horns repeat Bars 11-12 in Bars 27-28 and also Bars 29-30. The trumpets also now join in with Line 2 G-F-Eb quarter notes to D dotted 8th to C 16th to (Bar 28) Line 1 B rinforzando whole note (repeated next two bars as well). In Bar 28, Fags/C.Fags/Pos/tubas respond on Contra-octave (tubas only) and Great octave F-G-Ab rinforzando-marked quarter notes to (Bar 29) Great octave and small octave rinforzando whole notes.

Bar 31 = <u>Gb maj</u> (Gb/Bb/Db) to <u>Eb min</u> (Eb/Gb/Bb). (1:33, start of page 4)

Fags and C. Fags play equally Great octave and small octave Bb rinforzando half notes down to Eb rinforzando half notes to (Bar 32) Db half notes down to Contra-octave and Great octave Bb half notes. Tubas I-II play Great octave Bb up to small octave Eb rinforzando half notes down to (Bar 32) Db down to Great octave Bb half notes. Tubas III-IV play *sff* on Contra-octave Bb up to Great octave Eb half notes to (Bar 32) Db down to Bb half notes. Trumpets play Gb/Bb/Line 2 Db quarter notes tied to 8th notes to "3" triplet value 16th notes to next figure of Gb/Bb/Eb rinforzando dotted 8ths to 16ths to stand alone 8ths (followed by an 8th rest). Repeat next bar. Pos play the same but in the octave lower register. The snare drums and tenor drums play the rhythmic pattern, and the cymbals sound (see Bar 15).

Bar 32 = Repeat Bar 31 (except for Fags/C. Fags/tubas).

Bar 33 = <u>C maj</u> (1:33 on the cd but marked 1:36 on the score)



Flutes play *ff* Line 1 E/G/Line 2 C/E dotted quarter notes to “3” triplet value 16ths to dotted quarter notes again to triplet value 16ths (repeated next bar). Oboes and trumpets play the upper three notes of the

flutes (G/C/E), as also the clarinets [written A/Line 2 D/F# notes]. Horns play this an octave lower (small octave G/middle C/E). Pos (in the tenor clef) play this small octave G/middle C/E. Fags/C. Fags/tubas play Great octave and small octave C legato down to G down to C up to G quarter notes (repeated next bar). Actually tubas III-IV vary it only in Bar 33 with Great octave C up to G back to C up to G. Timp I beats as the others, while timp II beats small octave C down to G up to C down to G (repeated next bar). Harps are descending to ascending gliss from Line 4 C down to Contra-octave C and then back up (repeated next bar). All drums beat and the Tam Tam sounds a whole note let vibrate.

Bar 34 = Repeat Bar 33.

Bar 35 = <u>C maj</u>

Flutes/oboes/clarinets play the same notes as just given but now as whole notes tied to whole notes in end Bar 36 held fermata. Fags now play Great octave C/G/small octave C/E whole notes tied to next bar, while C. Fags play Great octave C/G whole notes. Horns play middle C/E/G rinforzando half notes played twice to (Bar 36) E/G/Line 2 C [written B/Line 2 D/G] whole notes *sff* and held fermata. Trumpets play G/Line 2 C/E half notes *sff* up to C/E/G half notes *sff* up to (end Bar 36) E/G/Line 3 C very high-pitched whole notes held fermata. Pos play middle C/E/G down to G/C/E half notes to (bass clef Bar 36) E/G/middle C whole notes *sff* and held fermata. Tubas I-II play small octave G to E *sff* half notes down to (Bar 36) C whole note held fermata, while altri tubas play Great octave G to E half notes down to (bar 36) C whole note. After a half and quarter rest, the harp plays an upward gliss from Contra-octave C 32nc note up to (Bar 36) Line 4 C [written Line 3 C with the ottava] quarter note, followed by a quarter rest and then a half rest held fermata. The timp play as in Bars 33-34 to (end Bar 36) small octave C rinforzando quarter note (followed by rests). The bass drums sound four quarter notes to (Bar 36) one quarter note followed by rests. The snare drums are trill whole note *pp* < to (Bar 36) four-note riff *sff* (three grace notes to quarter note). The tenor drums play the same. The Tam Tam sounds again in end Bar 36 as a whole note let vibrate.

Bar 35 = <u>C maj</u>

CHORD FREQUENCY RESULTS:

Minor Triads = 27%

Major Triads = 73%

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"The Prophecy" R1M2 *Lento molto sost* in 4/2 time. Pages 5-7. CD track # 2. Dvd location is 00:01:51 (or start of Chapter 2).

Bar 1 = D min (D/F/A) to Bb min (Bb/Db/F)

The instrumentation for this cue is 2 bass clarinets, contra-bass clarinet, 6 Fags (bassoons), and 4 harps. The Fags are separate into three staves (two bassoons per staff).

In Bar 1, Fags I-II play *pp* < > small octave F/A whole notes legato mini-slurs (curve lines) to Db/Bb whole notes. Fags III-IV play Great octave A/small octave D whole notes to Great octave and small octave F whole notes. Fags V-VI play Great octave D/F legato to Contra-octave Bb and Great octave Bb whole notes.

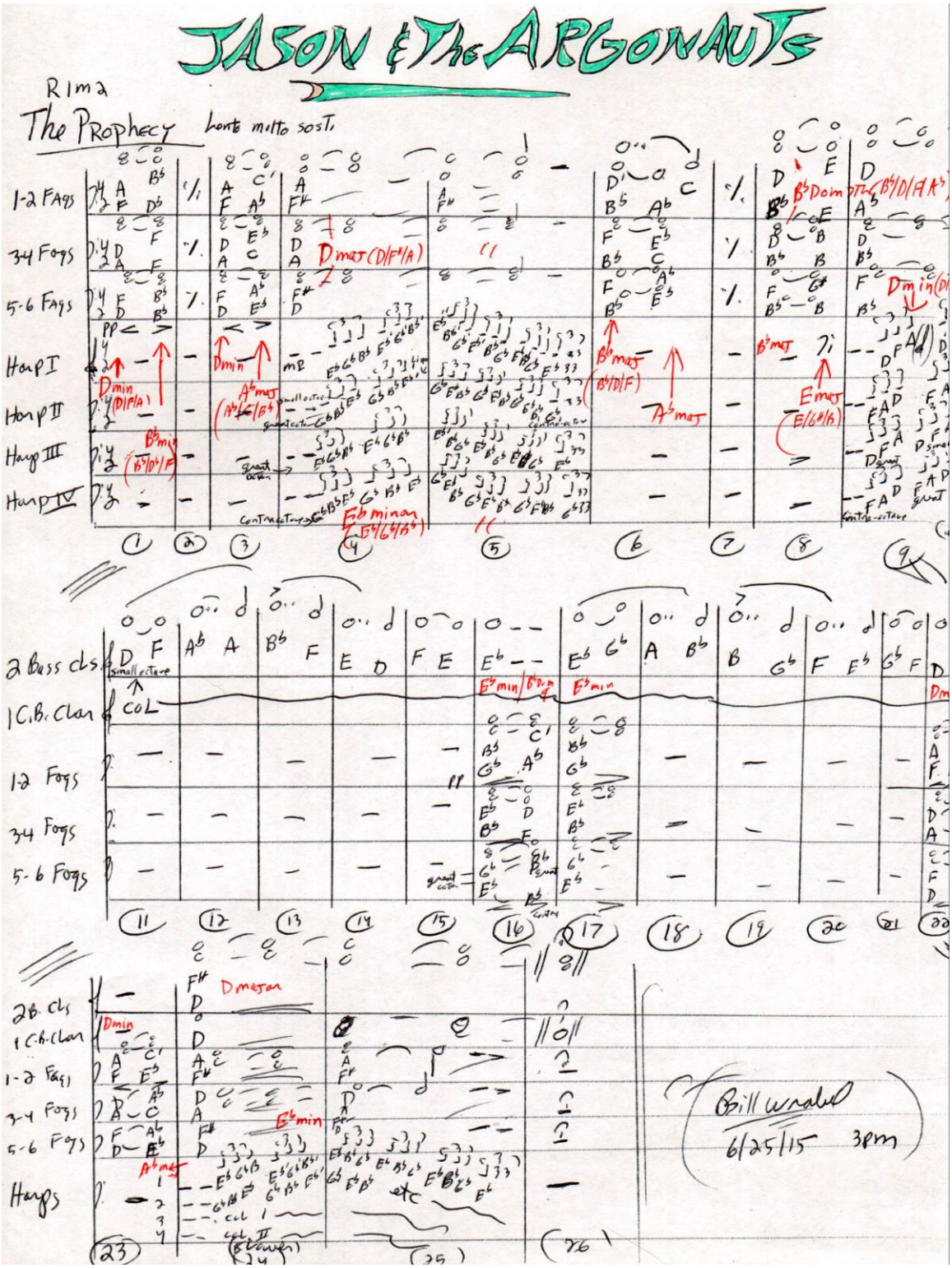
Bar 2 = Repeat Bar 1[slash line with a dot in the middle on each side]

Bar 3 = D min (D/F/A) to Ab maj (Ab/C/Eb)

Fags play the first set of whole notes as given in Bar 1 crescendo and legato up to Great octave Eb/Ab (Fags V-VI) and small octave C/Eb (Fags III-IV) and Ab/middle C (Fags I-II) whole notes decrescendo.

Bars 4-5 = D maj (D/F#/A) and Eb min (Eb/Gb/Bb)

Fags settle on Great octave D/F# and A/small octave D and D#/A whole notes tied and crescendo to whole notes and tied to (Bar 5) whole notes and half notes decrescendo (followed by a half rest). After two half rests, the harps play ascending "3" triplet value quarter note (bracketed) figures. So we find harp I playing *mp* small octave Eb-Gb-Bb triplet value quarter note (half bar duration in 4/2 time or third beat location) up to Line 1 Eb-Gb-Bb triplet value quarter notes up to (Bar 5) descending Line 2 Eb-Line 1 Bb-Gb triplet value quarter notes to (bass clef inserted here) Eb-small octave Bb-Gb down to Eb-Great octave Bb-Gb down to Eb triplet value quarter note followed by two triplet value quarter rests. After two half rests in Bar 4, harp II plays ascending quarter notes Great octave Gb-Bb-small octave Eb up to Gb-Bb-Line 1 Eb up to (Bar 5) descending Gb-Eb-small octave Bb to Gb-Eb-Great octave Bb to Gb-Eb-Contra-octave Bb triplet quarter notes down to Gb quarter note followed by two triplet value quarter rests. After two half rests in Bar 4, harp III plays ascending Great octave Eb-Gb-Bb up to



small octave Eb-Gb-Bb quarter notes up to (Bar 5) descending Line 1 Eb-small octave Bb-Gb down to Eb-Great octave Bb-Gb down to Eb-Contra-octave Bb-Gb down to Eb quarter note followed by two quarter rests. After

two half rests, harp IV plays ascending Contra-octave Gb-Great octave Eb triplet value quarter notes up to Gb-Bb-small octave Eb notes to (Bar 5) Gb-Eb-Great octave Bb to Gb-Eb-Contra-octave Bb to Gb-Sub-contra octave quarter note (followed by rests).

Bar 6 = Bb maj (Bb/D/F) to Ab maj (Ab/C/Eb) :23

Fag I plays *pp* < > Line 1 D double-dotted whole note legato to middle C half note, while Fag II plays small octave Bb whole note legato to Ab whole note. Repeat next bar. Fag II plays small octave Bb whole note legato to Ab whole note. Fags III-IV play Great octave Bb/small octave F whole notes to C/Eb whole notes. Fags V-VI play Contra-octave Bb/Great octave F whole notes up to Eb/Ab whole notes.

Bar 7 = Repeat Bar 6.

Bar 8 = Bb maj (Bb/D/F) to E maj (E/G#/B)

Fags I-II play Bb/Line 1 D whole notes to small octave and Line 1 E whole notes crescendo. Fags III-IV play Contra-octave Bb and Great octave F whole notes to B/G# whole notes.

Bars 9-10 = Bb Dom 7th (Bb/D/F/Ab) and D min (D/F/A)

Fags I-II play crescendo small octave Ab/Line 1 D whole notes tied to whole notes and tied to (Bar 10) whole notes and half notes decrescendo (followed by a half rest). Fags III-IV play Great octave Bb/small octave D notes in that pattern, while Fags V-VI play Contra-octave Bb/Great octave F notes. After two half rests, harp I plays ascending "3" triplet value quarter notes small octave D-F-A up to Line 1 D-F-A up to (Bar 10) descending Line 2 D-Line 1 A-F to D-small octave A-F to D-Great octave A-F down to D quarter note followed by two triplet value quarter rests. After two half rests, harp II plays *mp* ascending Great octave F-A-small octave D up to F-A-Line 1 D up to (Bar 10) descending F-D-small octave A to F-D-Great octave A to F-D-Contra-octave A to F quarter note followed by rests. Harp III plays Great octave D-F-A quarter notes (and so forth) while harp IV plays Contra-octave F-A-Great octave D quarter notes (and so forth in the pattern given).

Bars 11-15 = N/A. Dvd location Bar 11 is 00:02:40.

The bass clarinets and C.B. clarinet are soli in these bars playing *p* < small octave D [written E] whole note legato to F [written G] whole note up to (Bar 12) Ab [written Bb] double-dotted whole note to A half note to (Bar 13) Bb [written middle C] rinforzando double-dotted whole note down to F half note to (Bar 14) E [written F#] double-dotted whole note

to D half note to (Bar 15) F to E whole notes decrescendo *pp* to (Bar 16) Eb [written F] whole note (followed by two half rests).

Bar 16 = Eb min (Eb/Gb/Bb) to Bb Dom 9th (Bb/D/F/Ab/C) 1:08

Dvd location is 00:03:04. Fags I-II play *pp* < small octave Gb/Bb whole notes to Ab/middle C whole notes to (Bar 17) Gb/Bb whole note tied to whole notes decrescendo. Fags III-IV play Great octave Bb/small octave Eb whole notes to F/small octave D whole notes back to (Bar 17) Bb/Eb whole notes tied to whole notes. Fags V-VI play Great octave Eb/Gb whole notes to Contra-octave and Great octave Bb whole notes back to (Bar 17) Eb/Gb whole notes tied to whole notes. It is conceivable to say we have Bb maj (Bb/D/F) and F min (F/Ab/C) chords with a shared F note but the voicing arrangement given here does not really support that. There are no actual superimposed triads here.

Bar 17 = Eb min (Eb/Gb/Bb)

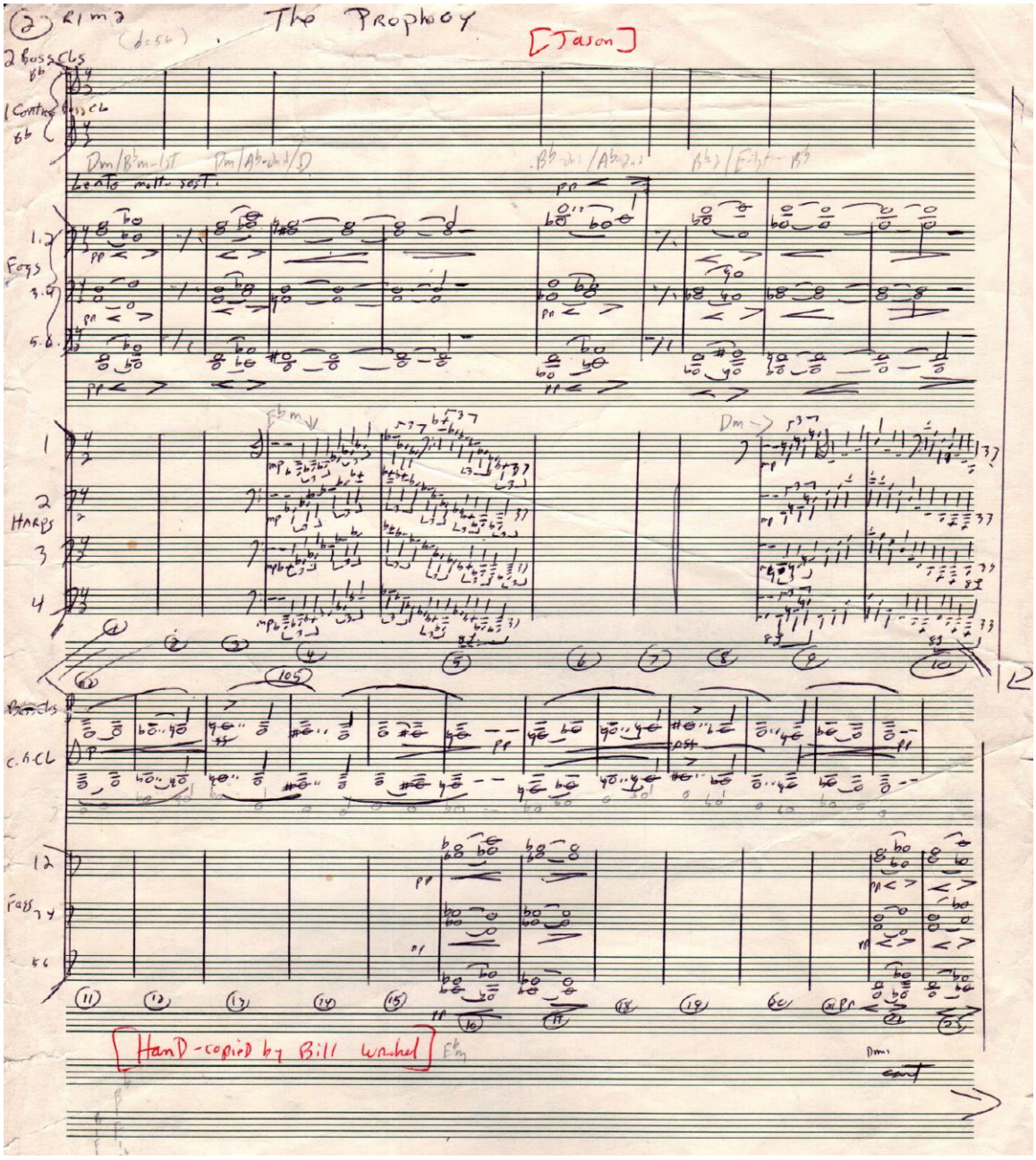
Bars 18-21 = N/A.

The bass clarinets and C.B. clarinet renew (starting in Bar 17) their ponderous "melody line" of small octave Eb [written F] whole note up to Gb [written Ab] whole note crescendo to (Bar 18) A [written B] double-dotted whole note to Bb [written middle C] half note (these four notes are played under the legato umbrella). In Bar 19, they play *sff* B [written middle C#] rinforzando double-dotted whole note down to Gb half note to (Bar 20) F double-dotted whole note to Eb half note (start of a decrescendo) up to (Bar 21) Gb to F whole notes to (Bar 22) D whole note > *pp* (followed by two half rests).

Bar 22 = D min (D/F/A) to Bb min (Bb/Db/F). Repeat of Bar 1.

Bar 23 = D min to Ab maj (Ab/C/Eb)

Fags I-II play small octave F/A whole notes to Eb/C whole notes. Fags III-IV play Great octave A/small octave D whole notes to small octave C/Ab whole notes. Fags V-VI play Great octave D/F whole notes to Eb/Ab whole notes.



Bars 24-25 = <u>D maj</u> (D/F#/A) and <u>Eb min</u> (Eb/Gb/Bb)

Bass clarinets play small octave D/F# whole notes tied to whole notes and tied to (Bar 25) two sets of whole notes and tied to (end Bar 26) breve D/F# (double whole notes) decrescendo and held fermata. The C.B. clarinet plays on small octave D notes in this pattern. Fags play Great octave D/F# and A/small octave D and D#/A whole notes tied to whole notes and tied to (Bar 25) whole notes and to half notes (followed by a half rest). In Bar 26 we find whole rests held fermata. After two half rests, harp I plays *pp* ascending "3" triplet value quarter notes small octave Eb-Gb-Bb to (treble

clef inserted) Line 1 Eb-Gb-Bb up to (Bar 25) descending Line 2 Eb-Line 1 Bb-Gb to (bass clef reinserted) Eb-small octave Bb-Gb to Eb-Great octave Bb-Gb to Eb quarter note (followed by two quarter rests). Harp II plays Great octave Gb-Bb-small octave Eb (and so forth) while harp III plays Great octave Eb-Gb-Bb quarter notes (etc.) and harp IV plays Contra-octave Gb-Bb-Great octave Eb quarter notes (and so forth in the pattern given).

CHORD FREQUENCY RESULTS:

Minor Triads = 44%
Major Triads = 48 %
Dominant 7th = 4%
Dominant 9th = 4% [Sunday Feb 22, 2004 at 7:11 pm]

****

"The Battle" R1M3 *Presto e molto pesante* in 9/8 time. Pages 8-10. Track # 2 starting at 1:53. Dvd location is 00:03:55 (or start of Chapter 3).

Bar 1 = N/A.

2 snare drums/2 tenor drums/2 tambourines/2 woodblocks start the seven-note (per bar) ostinato rhythmic pattern. We find them playing *fff* quarter/8th/quarter/8th notes to3 8ths notes (crossbeam connected). Repeat thru Bar 9.

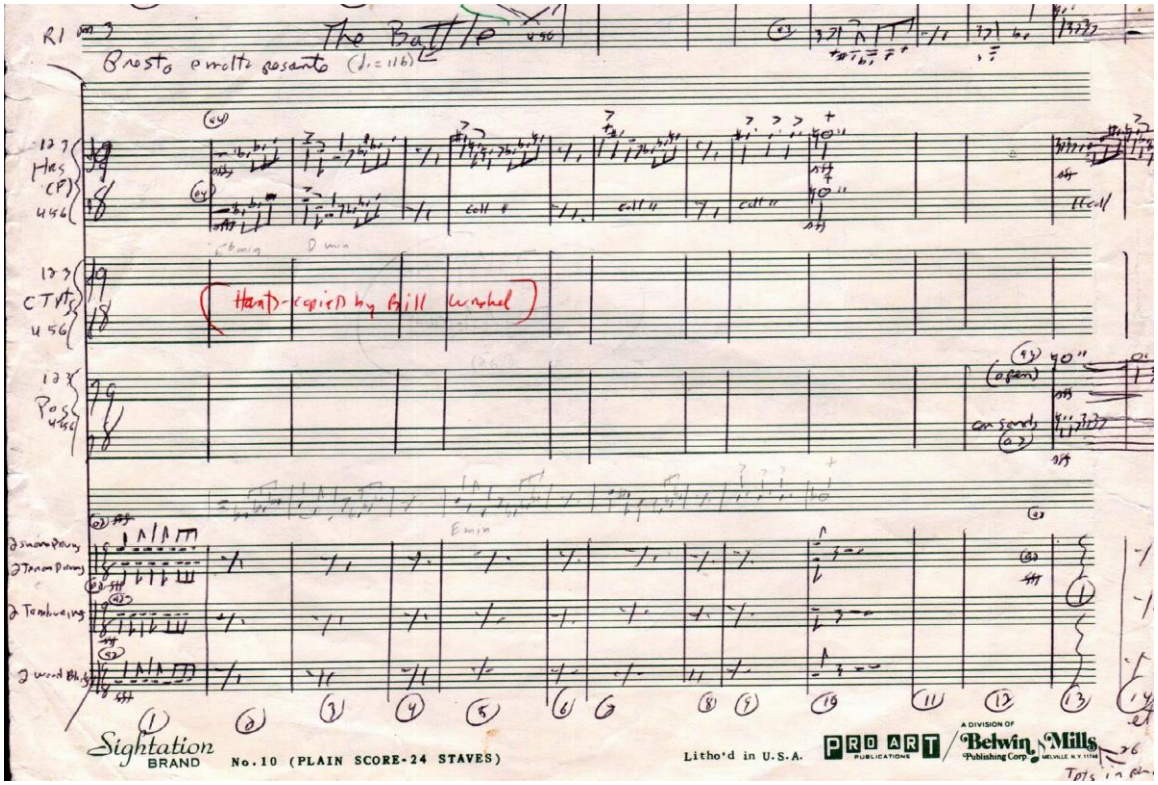
Bar 2 = N/A. (implied Eb min)

Eight horns play the melody line. Although there are no standard vertical chords (three or more simultaneously-played tones), in terms of a linear/horizontal/melodic harmony reading, the horns begin (after a dotted half rest) with the Line 1 Eb-Gb-Bb 8th note ascent (Eb minor).

Bar 3 = N/A. Implied D min (D/F/A) to Eb min

Horns continue on Line 1 A [written Line 2 E] rinforzando quarter notes legato down to F [written Line 2 C] 8th down to D [written A] quarter note (followed by an 8th rest) to Eb-Gb-Bb ascending 8ths.

Bar 4 = Repeat Bar 3.
Bar 5 = N/A. Implied E min (E/G/B) to Eb min



The horns play the inverse descent of the E min (B/G/E) with the rinforzando B quarter note legato down to G 8th down to E quarter note (followed by an 8th rest) to Eb-Gb-Bb ascending 8ths.

Bar 6 = Repeat Bar 5.

Bar 7 = <u>N/A</u>. Implied <u>Eb min</u>

This time the horns play Line 2 D [written A] rinforzando quarter note legato to C# [written G#] 8th to A quarter note (followed by an 8th rest) to Eb-Gb-Bb ascending 8ths.

Bar 8 = Repeat Bar 7.

Bar 9 = <u>N/A</u>.

All six horns play Line 1 B-B-B [written Line 2 F#-F#-F#] rinforzando dotted quarter notes.

Bar 10 = <u>N/A</u>.

Horns conclude the melody line *sff* on stopped (+ sign over the notes) Bb [written Line 2 F] double-dotted half note. Two bass clarinets and the C.B. clarinet play *sff* on small octave Bb [written middle C] down to G [written A] 8th down to E [written F#] quarter note (followed by an 8th/quarter/8th rest). After a quarter and 8th rest, 6 bassoons play equally Great octave and small octave E quarter note legato to C# 8th down to

ascending 8th notes Bb-C#-E. The snare drums (etc) play each an 8th note (followed by rests).

Bar 11 = Repeat Bar 10.
Bar 12 = N/A.

The bass clarinets and C.B. clarinet play Bb-Bb-Bb rinforzando dotted quarter notes. After a quarter and 8th rest, the Fags play Contra-octave Bb dotted quarter note up to Great octave Bb dotted quarter note.

Bar 13 = N/A.

The bass clarinets and C/B. clarinet play small octave B [written Line 1 C#] double-dotted half note tied to dotted half note next bar (followed by a quarter and 8th rest). Fags play unison small octave B dotted quarter note (followed by rests). Three *open* horns I-II-III play *sff* > small octave B double-dotted whole note tied to dotted half note tied bar (followed by a quarter and 8th rest). *Con sords* (muted) Pos IV-V-VI play B-B 8ths (followed by rests). The snare drums (etc) repeat the patterns given in Bar 1 and repeated thru Bar 21 to (Bar 22) 8th notes followed by rests. After a dotted half rest, the horns return to play E-G-B ascending 8th notes.

Bar 14 = N/A.

Horns continue on Bb rinforzando quarter note legato to Gb 8th to Eb quarter note (followed by an 8th rest) to E-G-B ascending 8ths.

Bar 15 = Repeat Bar 14.
Bar 16 = N/A.

C-A-F# descending notes to E-G-B ascending 8ths.

Bar 17 = Repeat Bar 16.
Bar 18 = N/A.

Descending notes C#-B-G to rising 8ths E-G-B.

Bar 19 = Repeat Bar 18.

Bars 20-21 = N/A.

Horns play Line 2 D [written A] rinforzando dotted half note to C# [written G#] rinforzando dotted quarter note tied to dotted quarter note next bar to C rinforzando dotted quarter note to B to (Bar 22) Bb double-dotted rinforzando half note.

Bar 22 = N/A.

B-G=E-C# descending notes (in effect the C# fully diminished 7th) to rising 8th notes Bb-C-E played *sff* by the woodwinds (not too dissimilar to Bar 10).

Bar 23 = Repeat Bar 22.
Bar 24 = N/A.

Bass clarinets and C.B. clarinet play three small octave Bb rinforzando dotted quarter notes to (Bar 25) B double-dotted half notes. Fags play three Contra-octave and Great octave Bb dotted quarter notes to (Bar 25) B double-dotted half notes.

Bar 25 = E min (E/G/B) 2:26

This is the first normal vertical harmony in the cue played by open trumpets. We find *open* trumpets I-II-III playing *sff* Line 1 E/G/B quarter notes to 8th notes to quarter notes to stand alone 8th notes to three 8th note chords (crossbeam connected), repeated next bar. One snare drum and one tambourine sound.

Bar 26 = F# maj (F#/A#/C#) and E min (E/G/B)

Sords (muted) trumpets IV-V-VI play Line 1 F#/A#/C# 8th notes (followed by a quarter rest) to F#/A#/C# 8ths (followed by a quarter rest) to three F#/A#/C# 8th note chords (crossbeam connected). So we find here a polychord of two superimposed triads (a common Herrmann effect that I believe he learned from Ives and others). Two snare drums and two tambourines sound the ostinato.

Bar 27 = F# maj and E min

This time trumpets I-II-III play E/G/B 8ths (followed by a quarter rest) to E/G/B 8ths (quarter rest following) to three 8th chords. Altri trumpets now play the full ostinato (see trumpets in Bar 25) but on F#/A#/C# notes. Add one tenor drum and one wood blocks. In Bar 28, add the other tenor drum and wood blocks.

Bars 28-29 = Bars 26-27.

Bar 30 (start of page 10) = Trumpets end on the E min and F# maj 8th note triads. Woodwinds resume pattern given in Bar 10.

Bar 31 = Repeat Bar 30.
Bar 32 = N/A. Three Bb dotted quarter notes sounded.
Bar 33 = F# maj played by 3 muted Pos & 3 muted trumpets.

Bar 34 = F# maj ostinato continues. Also 3 open Pos and 3 open trumpets play the pattern on G maj (G/B/D).

Bar 35 = Repeat Bar 34.

Bar 36 = F# maj and G maj 8th note chord of tpts and Pos followed by woodwinds again (see Bar 10).

Bars 37-38 = Repeat previous bar.

Bar 39 = F# maj and G maj played by trumpets for two bars.

Bar 40 = F# maj and G maj played by Pos. [Note: the first 40 bars are repeated]

Bar 41 = After a quarter and 8th rest, Pos play *sfp* < *f* the F# min (F#/A/C#) dotted half notes tied to dotted quarter notes next bar (followed by a dotted half rest held fermata).

Bar 42 = F# min (F#/A/C#)

Fags I-II-III play *pp* small octave F#/A/middle C double-dotted half notes held fermata, while altri Fags play Great octave F#/A/small octave C# double-dotted half notes.

CHORD FREQUENCY RESULTS:

Minor = 52%
Major = 27%
Dim = 3%
Dim 7th = 18%

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"Hera's Temple" R1M4 *Lento* in C. Pages 11-12. [Note: This cue is not on the cd.] Dvd location is 00:05:48 (or Chapter 3 starting at 1:53).

Bars 1-5 = N/A.

Fag I plays *p espr* < middle C# to C down to G up to Bb quarter notes legato to (Bar 2) E half note to F-G legato quarter notes to (Bar 3) Ab whole note decrescendo. After a quarter rest in Bar 3, Fag II plays small octave C-D-E quarter notes crescendo to (Bar 4) F whole note decrescendo. After a quarter rest in Bar 4, Fag III plays Great octave Ab-Bb-small octave C quarter notes to (Bar 5) Db whole note. After a quarter rest in Bar 5, Fag IV plays Great octave E-G-G quarter notes to (Bar 6) Ab whole note *sff* > (the C. Fags here also play Great octave Ab whole note). In Bar 5, after a quarter rest, two bass clarinets and the C.B. clarinet play small octave E-F-G legato quarter notes to (Bar 6) Ab whole note *sff* > tied to whole note next bar *p* >.

Bar 6 = F half-dim 7th (F/Ab/Cb/Eb) to D Dom 7th (D/F/Ab/Cb)

Dvd location is 00:06:12. Muted horns VI-VII-VIII play *sff* > small octave F/Ab/middle Cb whole notes, while horn V plays Line 1 Eb rinforzando half note to D half note. Open and stopped horns I thru IV play the same pattern (with horn I playing stopped Eb to D half notes).

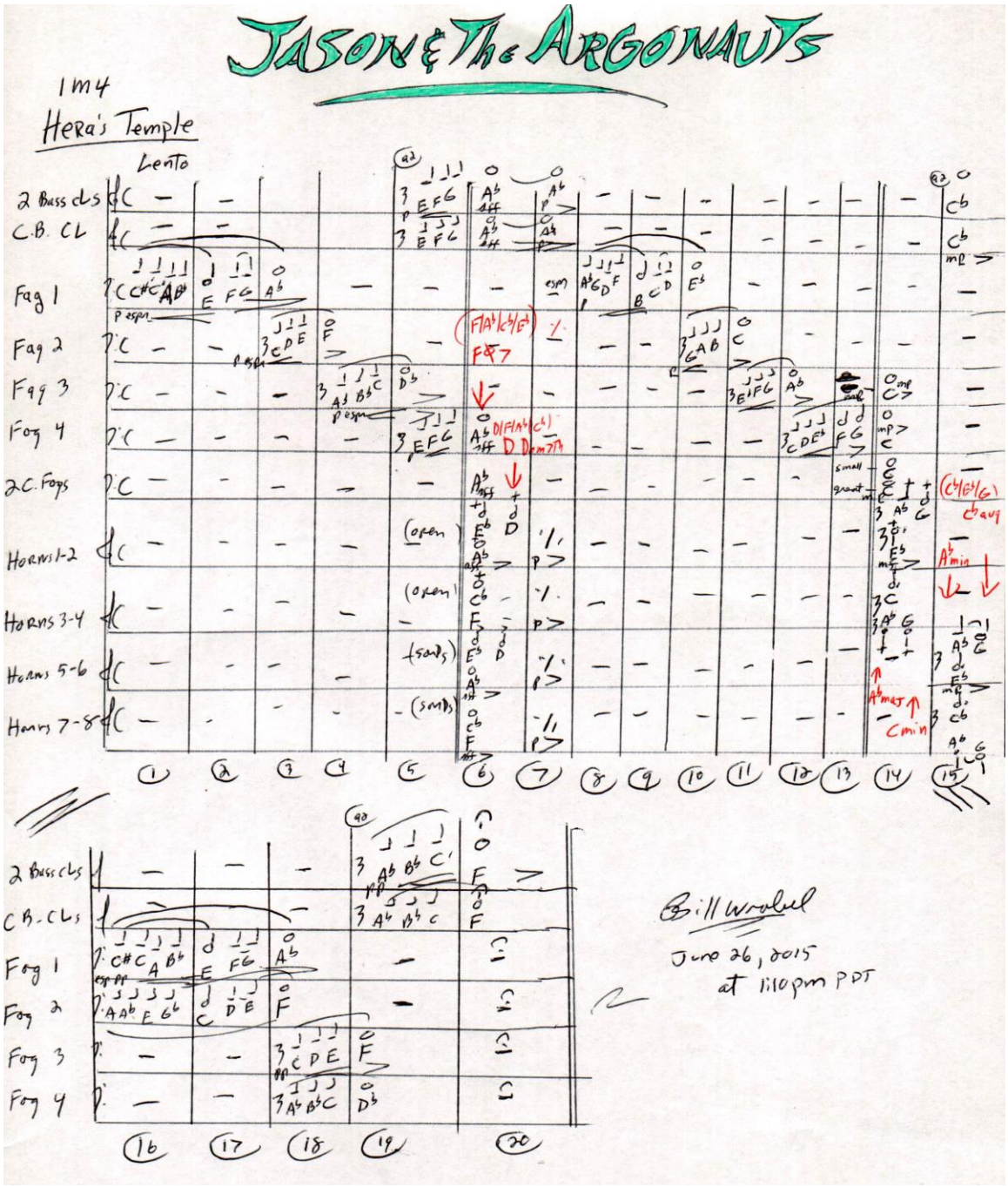
Bar 7 = Repeat Bar 6 but played *p* >.

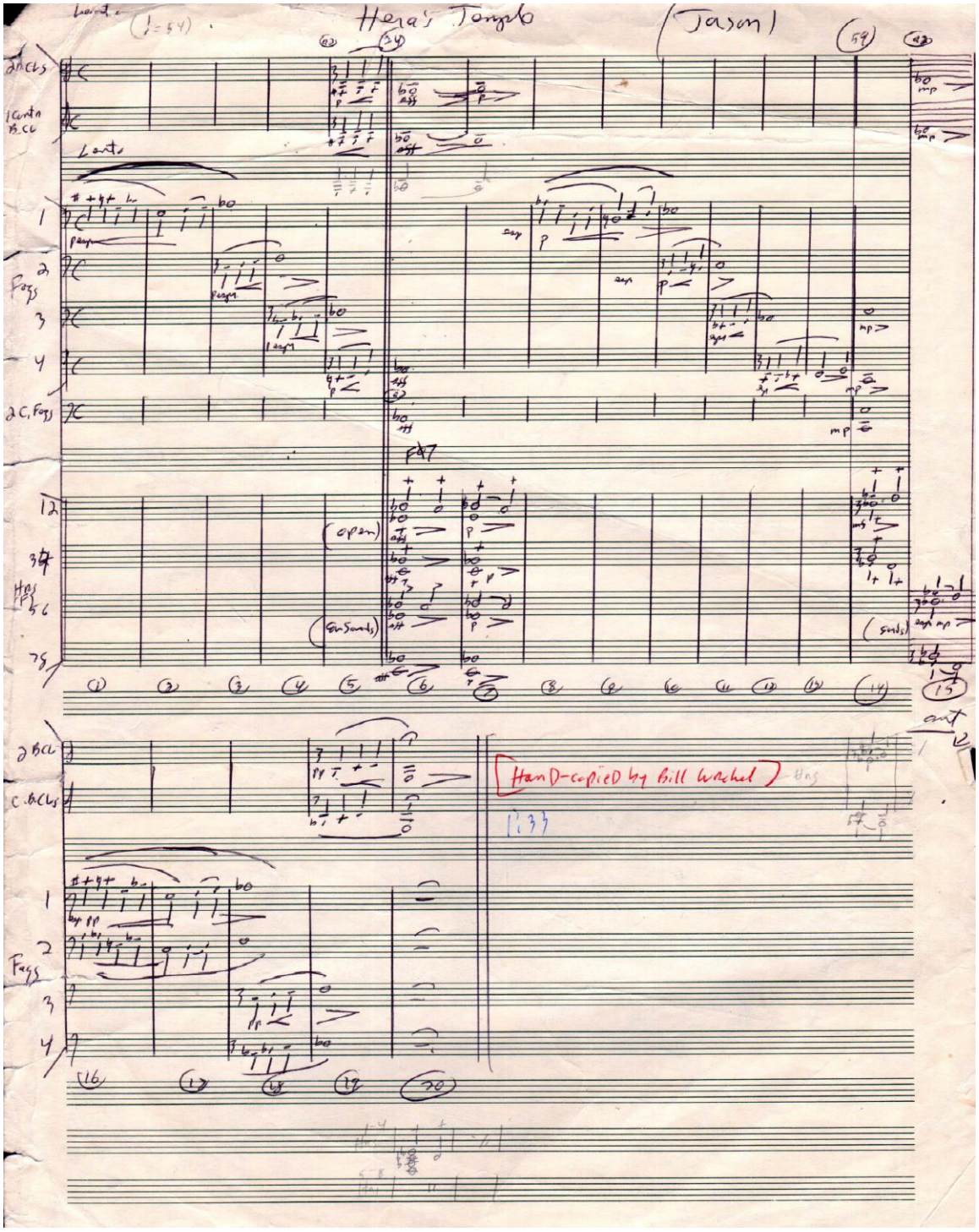
Bars 8-13 = N/A.

Fag I plays small octave Ab-G-D-F quarter notes down to (Bar 9) Great octave B half note, and then small octave C-D quarter notes to (Bar 10) Eb whole note decrescendo. After a quarter rest in Bar 10, fag II plays Great octave G-A-B quarter notes to (bar 11) C whole note decrescendo. After a quarter rest in Bar 11, Fag III plays *espr* < Eb-F-G quarter notes to (Bar 12) Ab whole note. After a quarter rest in Bar 12, Fag IV plays Great octave C-D-Eb quarter notes to (Bar 13, start of page 12) F to G half notes.

Bar 14 = Ab maj (Ab/C/Eb) to C min (C/Eb/G)

Fag III plays *mp* > small octave C whole note while Fag IV plays Great octave C. After a quarter rest, horn I plays Line 1 Ab stopped quarter note to G half note while horn IV plays small octave Ab quarter note to G half note, and horns II-III play middle Cb/Eb dotted half notes.


JASON & The ARGONAUTS
1M4
Hera's Temple
Lento
2 Bass cLs
C.B. CL
Fag 1
Fag 2
Fag 3
Fag 4
2C. Fags
Horns 1-2
Horns 3-4
Horns 5-6
Horns 7-8
(open)
(sands)
Bill Wrobel
June 26, 2015
at 1:10pm PDT



Bar 15 = <u>Ab min</u> (Ab/Cb/Eb) to <u>Cb aug</u> (Cb/Eb/G)

Repeat Bar 14 (but played now by muted horns V thru VIII). Bass clarinets and C.B. clarinet play *mp* > middle Cb [written Db] whole note.

Bars 16-18 = <u>N/A</u>.

The Fags play the melody line passage thru Bar 19, while the bass clarinets and C. B. clarinet in Bar 19 play (after a quarter rest) small octave Ab-Bb-middle C quarter notes legato to (end Bar 20) small octave F whole note decrescendo and held fermata.

Bars 18-19 = F min (F/Ab/C) to D dim (D/F/Ab)

So for the first two of those passing quarter notes, combined with the F/Ab whole notes, we have these passing chords.

Bar 20 = N/A

The bass clarinets and contrabass clarinet are soli settling on small octave F [written G] whole notes held fermata.

CHORD FREQUENCY RESULTS:

Major Triads (4) = 50%
Diminished 7ths (2) = 25%
Half-dim 7ths (2) = 25%
[end session Monday, February 23 at 10:30 pm]

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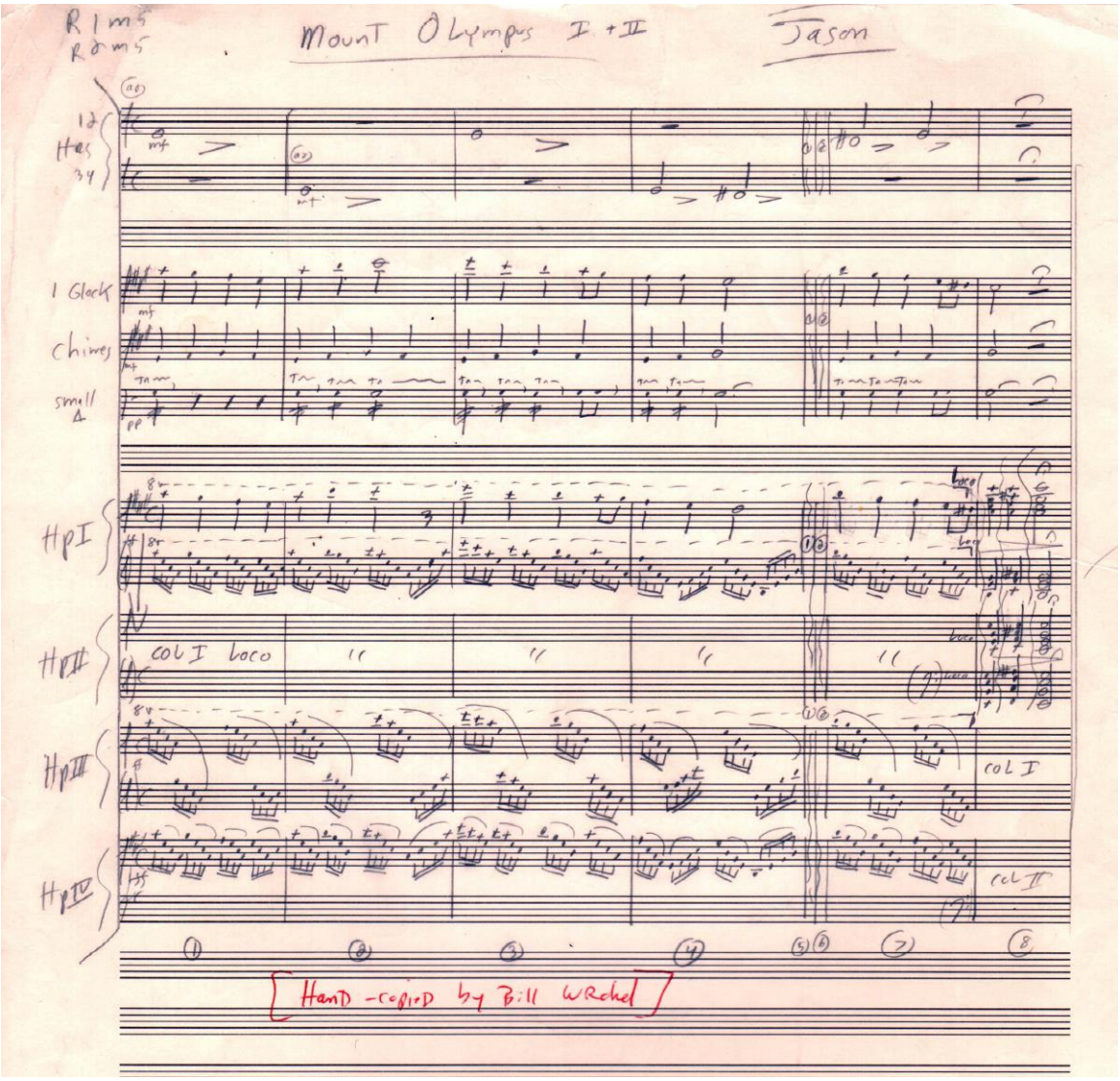
"Mount Olympus (I & II)" R1M5 (I), R2M5 (II). Page 13. C time. CD track # 6. Key signature of A major (three sharps or F#-C#-G#). Instrumentation: 4 horns, glock., chimes, small triangle, 4 harps. Dvd location: Chapter 3 starting at 3:27

Bar 1 = A maj (A/C#/E) to A maj 7th (A/C#/E/G#) to F# min 7th (F#/A/C#/E) to A maj.

Horns I-II play *mf* > small octave A [written Line 1 E] whole note. The glock plays *mf* descending Line 2 quarter notes A-G#-F#-E. Chimes play Line 1 quarter notes E-F#-G#-F#. The small triangle plays four quarter note trills *pp* (with a slight pause mark or *comma* after each note).

The harp I top staff plays Line 3 descending quarter notes A-G#-F#-E. The bottom staff of harp I plays descending 16th note figures of Line 3 A-E-C#-Line 2 A (connected by two crossbeams) up to G#-E-C#-A 16th note figure up to F#-E-C#-A up to E-C#-A-C#. Harp II plays the same as harp I but an octave register lower. Harp III plays *ff* on descending legato (and arpeggio) 16th notes starting Line 3 A-E-C#-Line 2 A down to F#-E-C#-Line 1 A 16ths back up to another legato descent on Line 3 F#-E-C#-A down to E-C#-Line 1 A-Line 2 C#. Harp IV plays Line 2 A-E-C#-Line 1 A legato 16ths back to Line 2 G#-E-C#-A to F#-E-C#-A to E-C#-A-C#.



Bar 2 = <u>A maj</u> to <u>E maj</u> (E-G#-B) to <u>A maj</u> to <u>A maj</u>

This time horns III-IV play small octave A whole note. The glock plays Line 2 A to B quarter notes to Line 3 C# half note. The chimes repeat Bar 1. The small triangle plays two quarter note trills (notated on the top space of the staff) to half note trill. Harp I top staff plays Line 3 A to B quarter notes to Line 3 C# quarter note (followed by a quarter rest). The bottom staff of harp I plays Line 3 descending 16ths A-E-C#-Line 2 A up to Line 3 B-G#-E-Line 2 B up to Line 4 C#-Line 3 A-E-C# down to Line 2 A up to Line 3 C# up to E to A 16ths. Etc.

Bar 3 = <u>A maj</u> to <u>A maj</u> to <u>E maj</u> to <u>A maj</u>

Horns I-II return to play small octave A whole note. The glock plays Line 3 E down to C# down to Line 2 B to A-G# 8ths. The chimes repeat Bar 1 once again. The small triangle plays three quarter note trills to two non-trill 8th notes. Etc.

Bar 4 = F# min (F#-A-C#) to F# min 7th to E maj to E maj

Horns III-IV play small octave A half note decrescendo hairpin and then G# [written Line 1 D#] half note decrescendo. The glock sounds Line 2 F#-F# quarter notes to E half note. Chimes strike E to F# quarter notes to G# half note. The small triangle sounds two quarter note trills to E half note (non-trill). The harp top staff plays Line 3 F#-F# quarter notes to E half note. The bottom staff plays Line 3 F#-C#-Line 2 A-F# to ascending E-F#-A-Line 3 C# 16ths to descending E-C#-G#-E to ascending B-E-G#-B. Etc.

Bar 5 = Repeat Bar 1.
Bar 6 = Repeat Bar 2.
Bar 7 = E maj to E maj to F# min 7th to A maj

Horns I-II play small octave G# [written Line 1 D#] half note decrescendo to A [written E] half note decrescendo. The glock plays Line 2 B down to G# to F# quarter notes to E-D# 8ths to (Bar 8) C# half note (followed by a half rest held fermata). The chimes repeat Bar 1. The small triangle plays three quarter note trills to two 8th notes (non-trill) to (Bar 8) half note. Harp I top staff plays Line 3 B-G#-F# quarter notes to E-D# 8ths. Etc.

Bar 8 = F# maj and C# min 7th (C#/E/G#/B)

Harp I top staff plays arpeggiando (vertical wavy line rolled chord) quarter notes Line 2 C#/E/G#/Line 3 C# to C#/F#/A#/C# back to CE/E/G#/C# half notes. The bottom staff plays small octave B/Line 1 E/G# quarter notes to middle C#/F#/A# quarter notes to B/E/G# half notes. Harp II top staff plays middle C#/E/G#/Line 2 C# quarter notes (also arpeggiando) to C#/F#/A#/C# quarter notes to C#/E/G#/C# half notes. The bottom staff plays arpeggiando on Great octave E/B/small octave E/G# quarter notes to F#/small octave C#/F#/A# quarter notes back to E/B/E/G# half notes. III= I, IV = II.

CHORD FREQUENCY RESULTS:

Minor Triads (1) = 3%
Major Triads (23) = 75%
Minor 7ths (5) = 16%
Major 7ths (2) = 6%

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"Riverbank" R2M1 *Allegretto* in 6/8 time. Pages 14-16. CD track # 3. Instrumentation: 4 flutes, 3 clarinets, 2 bass clarinets, 1 contra-bass clarinet. 4 Fags, 2 C. Fags, 8 horns, 6 "C" trumpets, 6 Pos, 4 harps. Dvd location is 00:09:06 (or Chapter 4 starting at 1:32).

Bars 1-8 = N/A.

The flutes play the melody line *mp* on Line 1 E quarter note to E 8th to F legato to G 8ths to A staccato 8th (crossbeam connected 8ths), repeated next bar. In Bar 3, they continue on D quarter note to D 8th to E-F-G 8ths in the pattern given (repeated next bar). In Bar 5, they play E quarter note to E 8th to F-E-D 8ths (repeated next bar). In Bar 7, they play D quarter note to D 8th to E-D-C 8ths (repeated next bar).

Back in Bar 1, harps I and III play *p* on 8th note figures of Line 2 E up to Line 3 E to D (crossbeam connected) to C to Line 2 B to A 8ths (crossbeam connected), repeated next bar. Harps II-IV play the same but an octave lower register. In Bar 3, harps I-III play Line 2 D up to Line 3 D to C 8th notes (crossbeam connected) to Line 2 D-A-G 8ths (repeated next bar). Etc.

Bars 9-10 = A min (A/C/E) :09

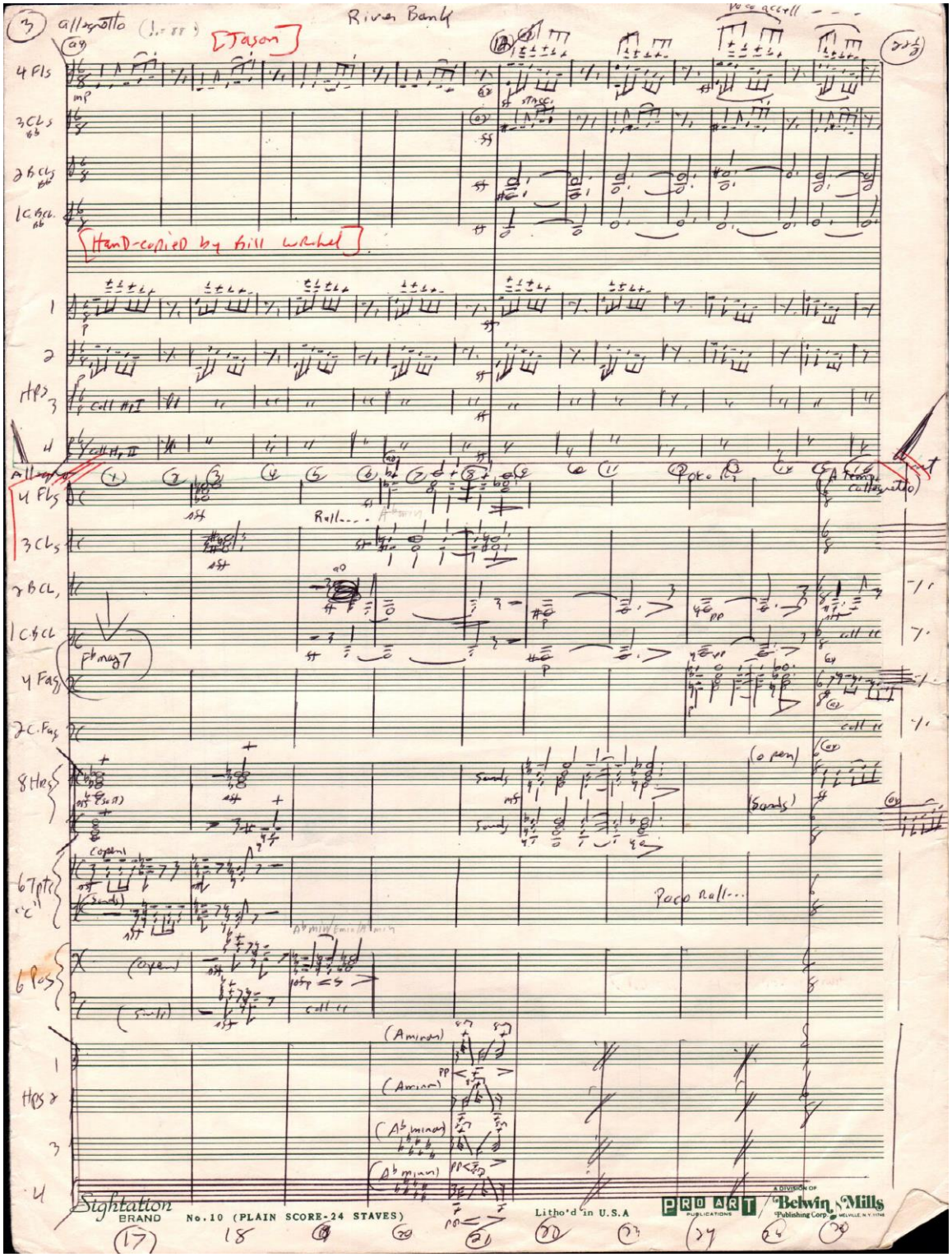
This time around the clarinets take over the melody line *ff* on the same Line 1 notes played previously by the flutes. So we have E [written F#] quarter note to E 8th to F-G-A [written G-A-B] 8ths (repeated next bar). two flutes now play fortissimo the same notes and pattern played in Bar 1 by harps I & III, while flutes III-IV repeat the same notes that harps II-IV played in Bars 1. Etc. Two bass clarinets play *ff* on small octave E/middle C dotted half notes tied to dotted half notes next bar, while the C.B. clarinet plays small octave A dotted half note tied to next bar. Meanwhile, the harps now (in Bar 9) also repeat Bar 1.

Bars 11-12 = N/A.

Bass clarinets play A/Line 1 D dotted half notes tied to next bar, while the C/B. clarinet plays Line 1 D notes. Repeat in Bars 15-16.

Bars 13-14 = A min (A/C/E). *Poco accell*

Bars 15-16 = N/A.


River Bank
[Jason]
[Hand-copied by Bill Wrobel]
4 Fls
3 Cls
2 B Cls
1 C.B.Cl.
Hps
Rall...
Poco Rall...
(open)
(Sands)
(A minor)
(A♭ minor)
Sightation BRAND
No.10 (PLAIN SCORE-24 STAVES)
Litho'd in U.S.A
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This time the bass clarinets play A/Line 1 E dotted half notes tied to next bar, while the C.B. clarinet plays middle (Line 1) C dotted half notes.

Bar 17 = Fb maj 7th (Fb/Ab/Cb/Eb) and F maj 7th (F/A/C/E) and E min (E/G/B) to Ab min (Ab/Cb/Eb) :18 cd. Dvd location is 00:09:28 as Hera is a black robe appears suddenly to alarm the King's horse, throwing King Pelias into the river.

Now in C time, horns I thru IV play *sff (sost)* stopped (+ sign over notes) whole notes small octave Fb/Ab/middle Cb/Eb [written middle Cb/Eb/Gb/Bb] while horns V thru VIII play F/A/C/E stopped whole notes. So we hear two superimposed seventh chords here (bitonality). After a quarter rest, open trumpets I-II-III play *sff* G/B/Line 2 E 8ths to two 16ths to stand alone Ab/Line 2 Cb/Eb 8ths (followed by an 8th and quarter rest). After a half rest, *sords* trumpets IV-V-VI play *sff* G/B/E 8ths to two 16ths chords.

Bar 18 = Ab min (Ab/Cb/Eb) to E min (E/G/B)

All trumpets play *sff* Ab/Cb/Eb 8ths (followed by an 8th rest) down to E/G/B 8ths (followed by an 8th and half rest). Flutes play Ab/Line 2 Cb/Eb whole notes (flutes I-II on Eb). After a quarter rest, clarinets play Line 1 E/G/B [written F#/A/Line 2 C#] dotted half notes. After a half rest, horns I thru IV play *sff* stopped half notes Ab/middle Cb/Eb (horns I-II play Eb). After a half and quarter rest, altri horns play small octave E/G/B stopped quarter notes. After a half rest, *open* Pos I-II-III play *sff* Ab/middle Cb/Eb 8ths (followed by an 8th rest) down to E/G.B 8ths (followed by an 8th rest). Muted altri trombones play the same.

Bar 19 = Ab min to E min *Rall*

All Pos play *sfp* < *f* > Great octave Ab/small octave Cb/Eb quarter notes legato to G/B/small octave E quarter notes to Ab/Cb/Eb half notes. After a half and quarter rest, the bass clarinets and C.B. clarinet play small octave F quarter note tied to whole note next bar and tied to (Bar 21) quarter note, followed by a quarter and half rest.

Bar 20 = ??? *Molto Meno Mosso*

The tonalities here are ambiguous. The bass clarinets and C.B. clarinet still sound the low F tone. Clarinets play *ff* on Line 1 E/A quarter notes to half notes to quarter notes tied to quarter notes next bar to E/A dotted half notes decrescendo. Flutes, however, play Line 2 C/Eb/Ab notes

in that pattern. Combined we seem to have (loosely interpreted) both the F maj 7th (F/A/C/E) and F min 7th (F/Ab/C/Eb) tonalities, but they are not clear-cut superimposed sevenths (as the stopped horns in Bar 17).

Bar 21 = Repeat Bar 20.

Added however are the harps playing contrary motion (descending to ascending, and also simultaneously ascending to descending) glisses. Harps I plays *(A minor)* glissandi. So, after a quarter rest, it plays Line 3 A 32nd note gliss line down to small octave A back up to Line 3 A (repeat in Bars 23 and 25). Harp II plays *pp* < > the A minor glisses but contrary motion starting small octave A up to Line 3 A back down again. In the same pattern, harp III plays Ab minor (seven flats) descending to ascending glisses, while harp IV (also Ab min key signature set) plays contrary motion.

Bars 22-23 = ???

More ambiguity here as played by the *sords* horns. First the bass clarinets and C.B. clarinet play *p* small octave E [written F#] whole note tied to dotted half note next bar decrescendo (followed by a quarter rest). Muted horns I thru IV play *mf* A/middle C/Eb/Ab quarter notes to half notes to quarter notes tied to (Bar 23) quarter notes to dotted half notes. Horns V thru VIII play E/A/middle C/Eb notes in that pattern.

Bars 24-25 = ??? *Poco rall*

The bass clarinets and C.B. clarinet play *pp* Eb [written F] whole note tied to dotted half note next bar (followed by a quarter rest). Horns are silent but Fags play *p* Great octave A/small octave C/Eb/Ab quarter notes to half notes to quarter notes tied to quarter notes next bar to dotted half notes decrescendo (followed by a quarter rest).

Bars 26-33 = N/A. *A Tempo (Allegretto)* 6/8 time

Dvd location is 00:09:58 as Jason appears along the riverbank to rescue the King. The opening melody line is reprised but this time played initially by open horns I thru IV. They play *ff* E [written B] quarter note to E 8th to F [written Line 2 C] 8th legato to G 8th to A 8th. In Bar 27, muted horns V thru VIII take over the same notes. In Bar 26, the bass clarinets and C.B. clarinet play *sff* small octave E [written F#] dotted quarter note tied to 8th note (followed by a quarter rest). Repeat next bar. After an 8th rest, the Fags and C. Fags play *ff* descending 8th notes small octave E-D (crossbeam

connected) to C-Great octave B-A 8ths (crossbeam connected). Repeat next bar.

Bar 34 = Ab min :59

Bar 35 = E min to Ab min (Ab/Cb/Eb).

Bar 37 = Repeat Bar 36. Harps are gliss on A min and Ab min.

Bars 38-40 = N/A. Bassoons play dyads.

Bars 41-2 = F# half-dim 7th played by Fags and C. Fags tied to next bar.

Bar 43 = N/A. Clarinets play the G/B whole note dyad, held fermata.

CHORD FREQUENCY RESULTS (tentative since some of the chords were not clearly demarcated):

Minor Triads = 77%

Major Triads = 17%

Major 7ths = 3%

Half-dim 7ths = 3%

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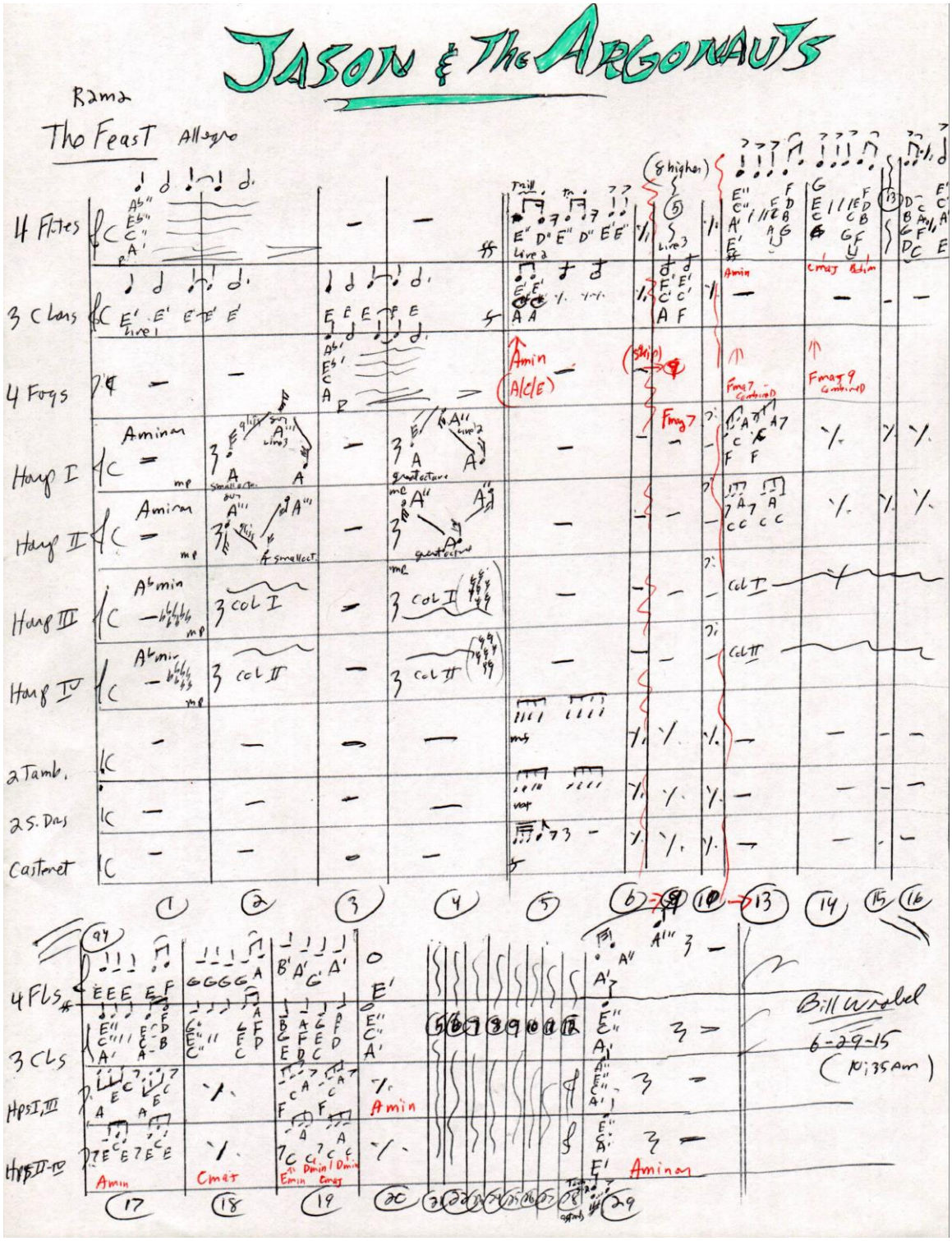

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"The Feast" R2M2 *Allegro* in C time. Pages 17-18. CD track # 4. Instrumentation: 4 flutes, 3 clarinets, 4 harps, 2 tambourines, 2 snare drums,

castanets. To my estimation, the quarter note = 132. Dvd location is 00:10:59 (or Chapter 5 starting at 1:41).

Bars 1-4 = ???

Flutes and clarinets play the combined ambiguity again of Ab and A minor notes. Clarinets play E while flutes play A/C/Eb/Ab notes. In Bar 2, the harps play Ab min and A min glisses as the flutes and clarinet repeat Bar 1. In Bars 3-4, the Fags take over for the flutes.

Bar 5 = A min (A/C/E) :11 cd. Dvd location is 00:11:07.

The flutes start to play the Feast's melody line *ff* on Line 2 E 8th note trill to D staccato 16th note (followed by a 16th rest) to a repeat of this figure and rest to E-E rinforzando quarter notes. Clarinets play *f* A/middle C/E [written B/D/F#] 8th note triads (eight per bar) notated as two half note triads with the horizontal bar across the stem. The tambourines and snare drums also play 8th note (notated as two figures (each figure of four 8ths crossbeam connected). Repeat next two bars. The castanets play a four-stroke ruff (three grace notes to quarter note) followed by a quarter and half rest. Repeat thru Bar 12.

Bar 6 = Repeat Bar 5.

Bar 7 = D min (D/F/A)

Flutes now play Line 2 D 8th note trill to C staccato 16th (followed by a 16th rest) to another such figure to D-D rinforzando quarter notes (repeat next bar). Clarinets play A/Line 1 D/F repeated 8th note triads (eight per bar).

Bar 8 = D min to A min

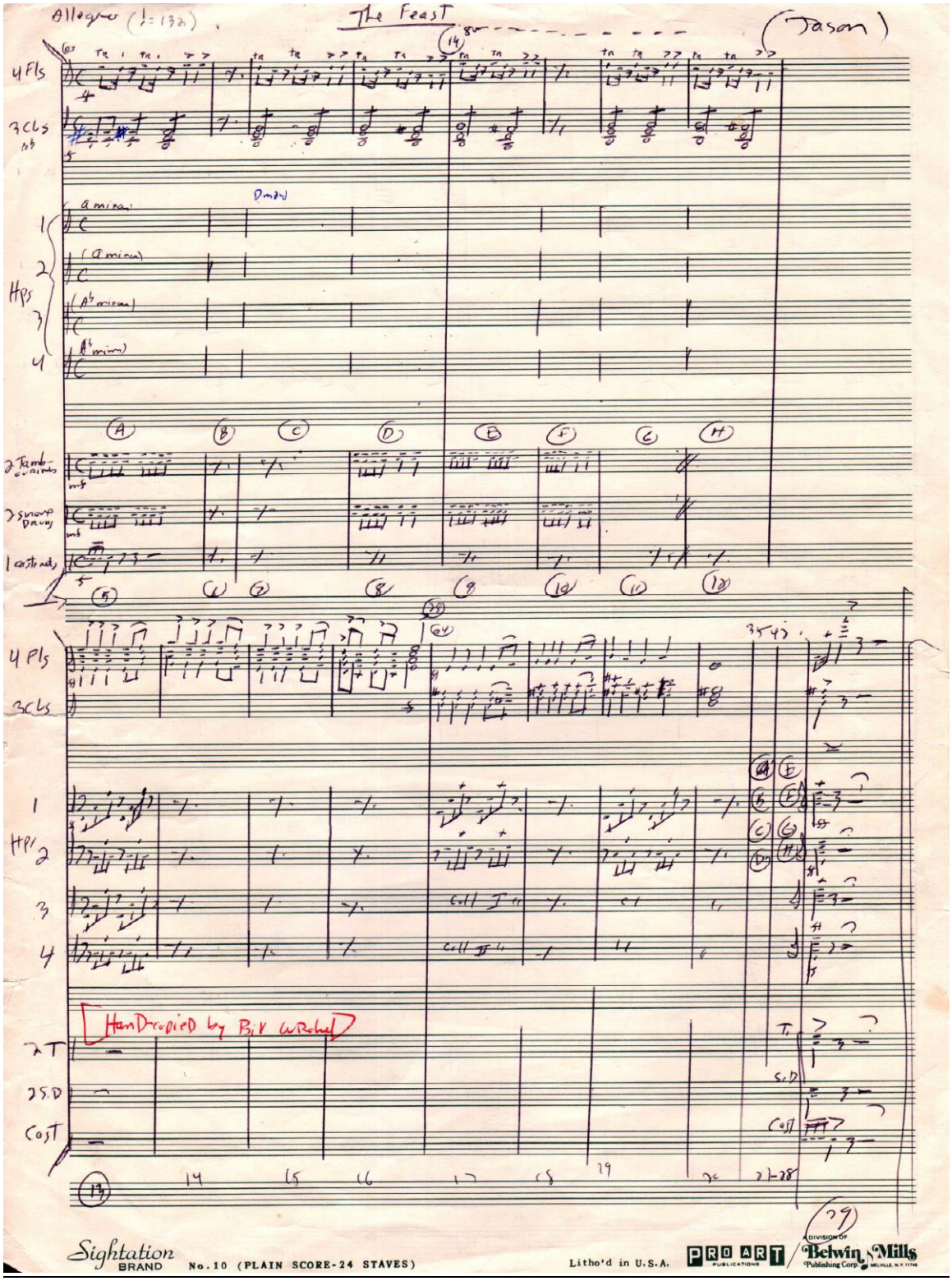
Flutes play Line 2 C 8th note trill to B 16th (followed by a 16th rest) to another such pattern to A-A rinforzando quarter notes. Clarinets play four A/D/F 8th note triads (D minor 2nd inversion) to four A/C/E (A minor root position) 8th note triads. Tambourines and snare drums play four 8th notes to two quarter notes. For an initial 8th note duration on the 1st and 2nd beats, we temporarily hear the D min 7th (D/F/A/C) tonality as the flutes play the C 8th note trills.

Bar 9 = F maj 7 (F/A/C/E)

Bar 10 = Repeat Bar 9.

Bar 11 = D min

Bar 12 = D min to A min



Bar 13 (:26) = <u>F maj</u> (F/A/C) and <u>A min</u> to <u>G Dom 7th</u> (G/B/D/F)

Flutes play *ff* Line 1 E/A/Line 2 C/E rinforzando quarter notes played 3X to E/A/C/E 8ths legato to G/B/D/F 8ths. The harps in effect play

the F major tonality in terms of melodic harmony or arpeggio repetition of those notes. Harp I plays *ff* Great octave F up to small octave C up to A 8ths (crossbeam connected) followed by an 8th rest and then another F-C-A 8ths figure (followed by an 8th rest). Repeat thru Bar 16. After an 8th rest, harp II plays small octave C up to A back to C 8ths (followed by an 8th rest) and then another C-A-C 8ths figure (repeated next three bars). Harp III is col harp I, and harp IV is col harp II.

Bar 14 = C maj (C/E/G) to B dim (B/D/F)

Flutes play three rinforzando G/Line 2 C/E/G quarter note chords to 8th notes legato to F/B/Line 2 D/F 8ths.

Bar 15 = A min (A/C/E) to B dim (B/D/F)

Flutes play E/A/Line 2 C/E rinforzando quarter notes three times to 8th notes legato to F/B/D/F 8ths.

Bar 16 = G maj (G/B/D) to F maj (F/A/C) to G maj to F maj to A min (A/C/E)

Flutes play D/G/B/Line 2 D rinforzando 8ths legato to C/F/A/C 8ths (repeat this two-note or chord figure) to E/A/C/E half notes.

Bar 17 = A min to B dim

The flutes are now unison *a4* on Line 1 E-E-E quarter notes to E legato to F 8ths.Clarinets play forte on A/Line 2 C/E [written B/D/F#] quarter notes played 3X to 8ths legato to B/D/F 8ths. Harp I (and III) plays A-small octave E-middle C 8ths in the pattern given earlier, while harp II (and IV) plays E-C-E 8ths.

Bar 18 = C maj to D min

Flutes play G-G-G quarter notes to G legato to A 8ths. Clarinets play C/E/G [written D/F#/A] quarter notes played 3X to 8ths legato to B/D/F 8ths. Harps repeat the previous bar.

Bar 19 = E min to D min to C maj to D min

Flutes play B-A-G-A quarter notes. Clarinets play Line 2 E/G/B quarter notes to D/F/A quarter notes to C/E/G to D/F/A. Harp I plays

Bar 20 = A min (A/C/E)

Flutes play Line 1 E whole note. Clarinets play A/Line 2 C/E whole notes. Harps repeat the previous bar.

Bars 21-28 = Repeat Bars 5-12.

Bar 29 = <u>A min</u> (A/C/E)

Flutes play A up to Line 2 A grace notes up to Line 3 A rinforzando quarter note (followed by a quarter and half rest). Clarinets play A/Line 2 C/E rinforzando quarter notes (followed by a quarter and half rest). Harps I & III play A/Line 2 C/E/A quarter notes (followed by a quarter and half rest) while harps II-IV play E/A/Line 2 C/E quarter notes. The tambourines, snare drums also play quarter notes. The castanets play a four-stroke ruff (followed by rests). End of cue.

CHORD FREQUENCY RESULTS:

Minor Triads (117) = 76%
Major Chords (32) = 21%
Diminished (3) = 2%
Dominant 7th = 1%

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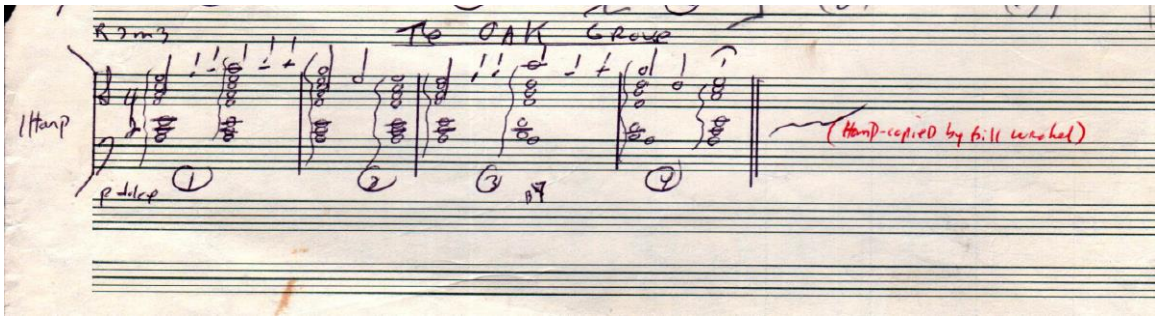
"The Oak Grove" R2M3 Harp solo in 4/2 time, 4 bars, page 19. Start of track #5. Dvd location is 00:14:04 (or start of Chapter 6).



Bar 1 = <u>F maj 7th</u> (F/A/C/E)

The harp plays *p dolce* A/middle C/E (bottom staff) and (top staff) F/A/Line 2 C whole notes arpeggiando (vertical wavy line rolled chord). Above that is the Line 2 E half note to F to G quarter notes. Then the harp plays A/middle C/E/F/A/Line 2 C/E arpeggiando whole notes, and also Line 2 A half note to B to A quarter notes. I will not include the passing quarter notes, otherwise we would have the F maj 9th (F/A/C/E/G) chord with that G quarter note.

Bar 2 = <u>F maj 9th</u> (F/A/C/E/G) to <u>F maj 7th</u> (F/A/C/E)

The harp plays A/C/E/F/A/Line 2 C/E whole notes arpeggiando (and also Line 2 G half note down to E half note) to A/middle C/E/F/A/Line 2 C/E whole notes arpeggiando.

Bar 3 = <u>F maj 7th</u> to <u>B half-diminished 7th</u> (B/D/F/A)

The harp repeats Bar 1 in the first half of the bar and then G/B/Line 1 D/F/B/Line 2 D whole notes arpeggiando and also A half note to G to A quarter notes.

Bar 4 = <u>G Dom 9th</u> (G/B/D/F/A) to <u>A min</u>

The harp plays A/B/D/F/B/D whole notes with G half note to D half note to A/C/E/A/Line 2 C/E whole notes arpeggiando and held fermata.

CHORD FREQUENCY RESULTS:

Minor (1) = 12.5%
Major 7th (4) = 50%
Maj 9th (1) = 12.5%
Dom 9th (1) = 12.5%
Half-dim 7th (1) = 12.5%

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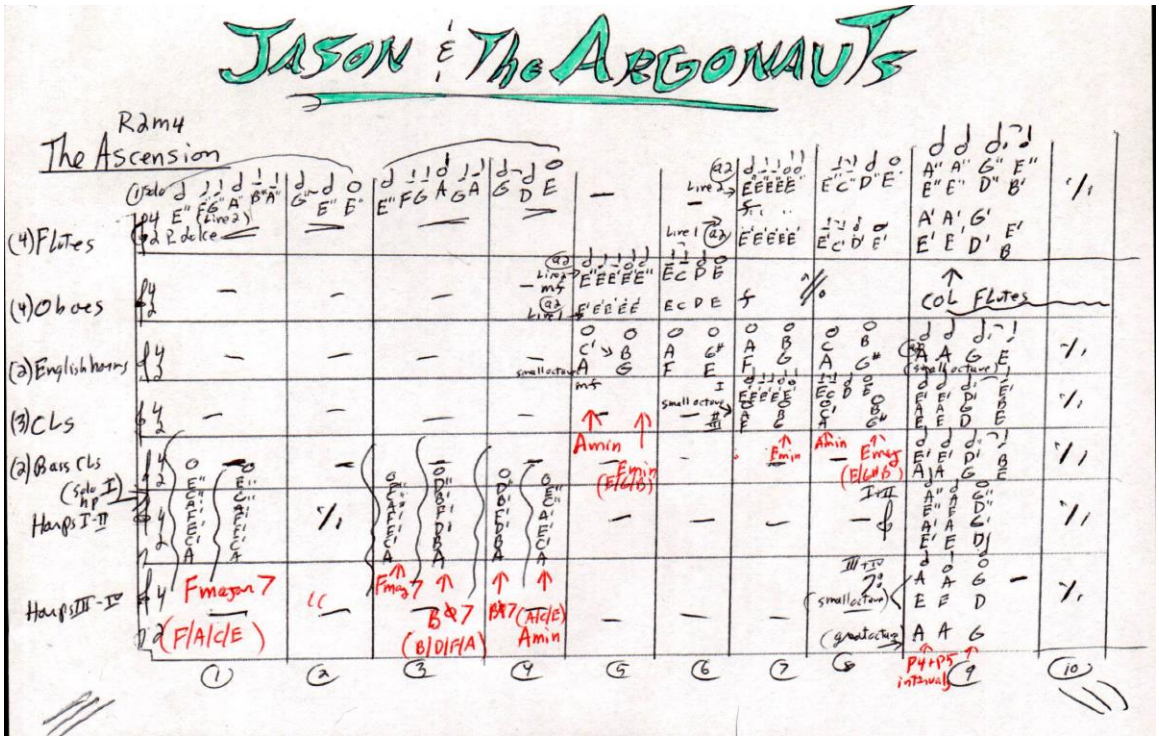
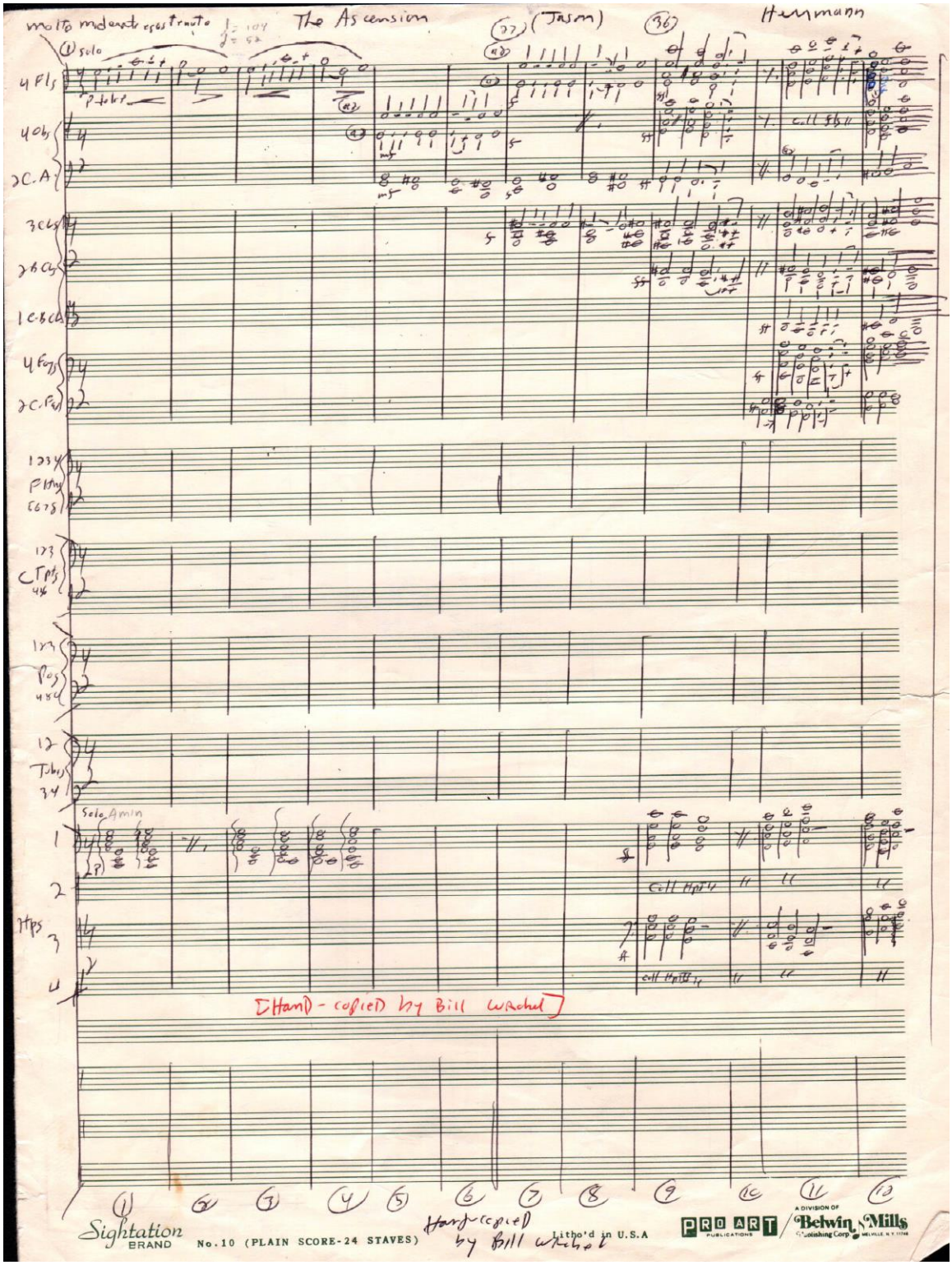




"The Ascension" R2M4 *Molto modto e sostenuto* in 4/2 time. Pages 20-21. Track # 5 starting at :16. Dvd location is 00:15:13 (or Chapter 6 starting at 1:09). Very impressive cue!

Bar 1 = F maj 7th (F/A/C/E)

Harp I plays *p* small octave A/middle C/E/F/A/Line 2 C/E whole notes arpeggiando (repeated same bar and repeat next bar). Flute I is *solo* playing *p dolce* < the melody line on Line 2 E half note to F-G quarter notes to A half note to B-A quarter notes to (Bar 2) G to E half notes to same E whole note decrescendo (all notes are played under the legato arc/umbrella).

Bar 2 = Repeat Bar 2.

Bar 3 = F maj 7th to B half-dim 7th (B/D/F/A)

The harp is arpeggiando on the same F maj seventh whole notes to A/B/D/F/B/Line 2 D whole notes arpeggiando. The flute continues the melody line crescendo on E half note to F-G quarter notes to A half note to G-A quarter notes to (Bar 4) G down to D half notes to E whole note.

Bar 4 = B half-dim 7th to A min

The harp plays again the B half-dim seventh whole notes to A/C/E/A/Line 2 C/E whole notes (arpeggiando).

Bar 5 = A min (A/C/E) to E min (E/G/B) :34 cd. Dvd 00:15:32.

Four oboes play *mf* equally Line 1 and Line 2 E half notes to E-E quarter notes to E-E half notes. Two English horns play *mf* A/middle C [written Line 1 E/G] whole notes to G/B [written D/F#] whole notes.

Bar 6 = N/A.

The english horns play F/A to E/G# whole notes. The oboes play E legato down to C quarter notes to D half note to E whole note. If you count the D half note, then the D minor (D/F/A) tonality is suggested.

Bar 7 = E min (E/G/B)

The oboes repeat Bars 5-6 in Bars 7-8, and the flutes now join in (also Lines 1 & 2). The dynamic level is now *f* (forte). English horns play F/A whole notes to G/B whole notes. Clarinet I plays Line 1 E [written F3] half note to E-E quarter notes to E-E half notes. Clarinets II-III play small octave F/A [written G/B] whole notes to G/B [written A/middle C#] whole notes.

Bar 8 = A min to E maj (E/G#/B)

Flutes and oboes play as given (see Bar 6). The English horns play A/C whole notes to G#/B whole notes. Clarinet I plays the given melody line (see flutes III-IV or oboes III-IV). Clarinets II-III play A/middle C whole notes to G#/B whole notes.

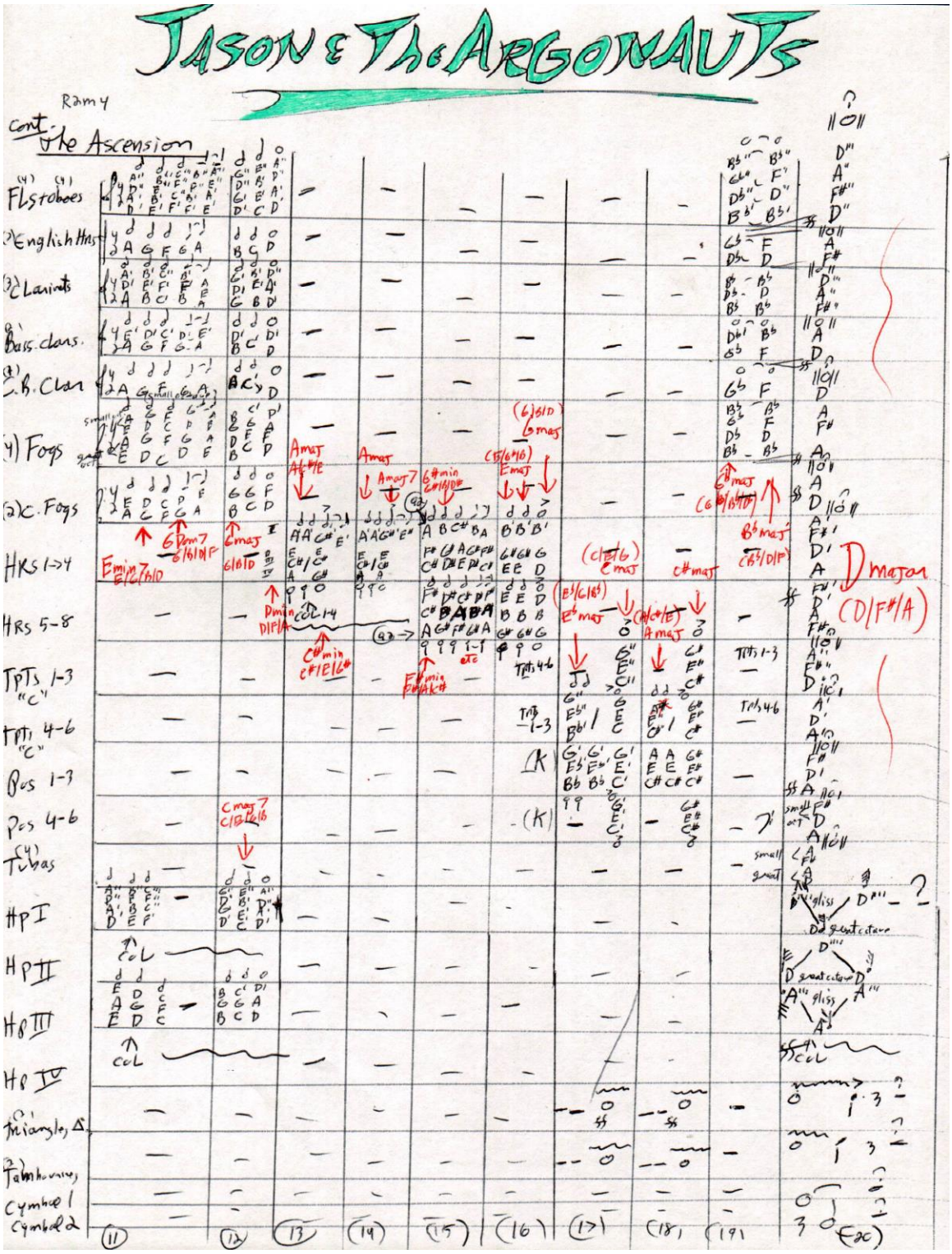
Bar 9 = N/A. (:52). Dvd 00:15:49 as Hermes starts his transformation.

We find here P4 and P5 intervals of E-A, D-G, B-E. Specifically, we find the flutes and oboes playing *ff* Line 1 E/A/Line 2 E/A half notes played twice to D/D/D/G dotted half notes legato down to E/B/Line 2 E quarter notes (for the flutes) and small octave B/Line 1 E/B/Line 2 E quarter notes for the oboes. The C.A. (cor anglais or english horns) play small octave A-A half notes to G dotted half note to E quarter note. Clarinets play small octave E/A/Line 1 E half notes played twice to D/G/Line 1 D dotted half notes to E/B/E quarter notes. Bass clarinets play *ff* on A/Line 1 E half notes to A/E half notes to G/D dotted half notes to E/B quarter notes. Harps I & II play *ff* on Line 1 E/A/Line 2 E/A half notes played twice to D/G/D/G whole notes. Harps III-IV play Great octave A/small octave E/A half notes played twice to G/small octave D/G half notes (followed by a half rest).

Bar 10 = N/A. Repeat Bar 9.

Bar 11 = E min 7th (E/G/B/D) to G Dom 7th (G/B/D/F)

Flutes and oboes play Line 1 D/A/Line 2 D/A half notes (perfect 5th intervals) to E/B/E/B half notes (P5 intervals) to F/Line 2 C/F/Line 3 C (P5) half notes to F/B/F/B quarter notes legato to E/A/E/A quarter notes. The english horns play small octave A-G-F half notes to G to A quarter notes. Clarinets play A/Line 1 D/A half notes to B/E/B half notes to middle C/F/Line 2 C half notes to B/E/B quarter notes legato to A/E/A quarter notes. Bass clarinets play A/E half notes to G/D half notes to F/C half notes to G/D to A/E quarter notes. The C.B. clarinet plays small octave A-G-F half notes.



to G-A quarter notes. Fags play Great octave E/A/small octave E/A half notes to D/G/D/G half notes to C/F/C/F half notes to D/G/D/G to E/A/E/A quarter notes. The C. Fags play Great octave A/E half notes to G/D half

notes to F/C half notes to G/D to A/E quarter notes. Harps I & II play Line 1 D/A/Line 2 D/A half notes to E/B/E/B half notes to F/C/F/C half notes (followed by a half rest). Harps III-IV play Great octave E/A/small octave E half notes to D/G/D half notes to C/F/small octave C half notes (followed by a half rest).

Bar 12 = G maj (G/B/D) to C maj 7th (C/E/G/B) to D min (D/F/A)

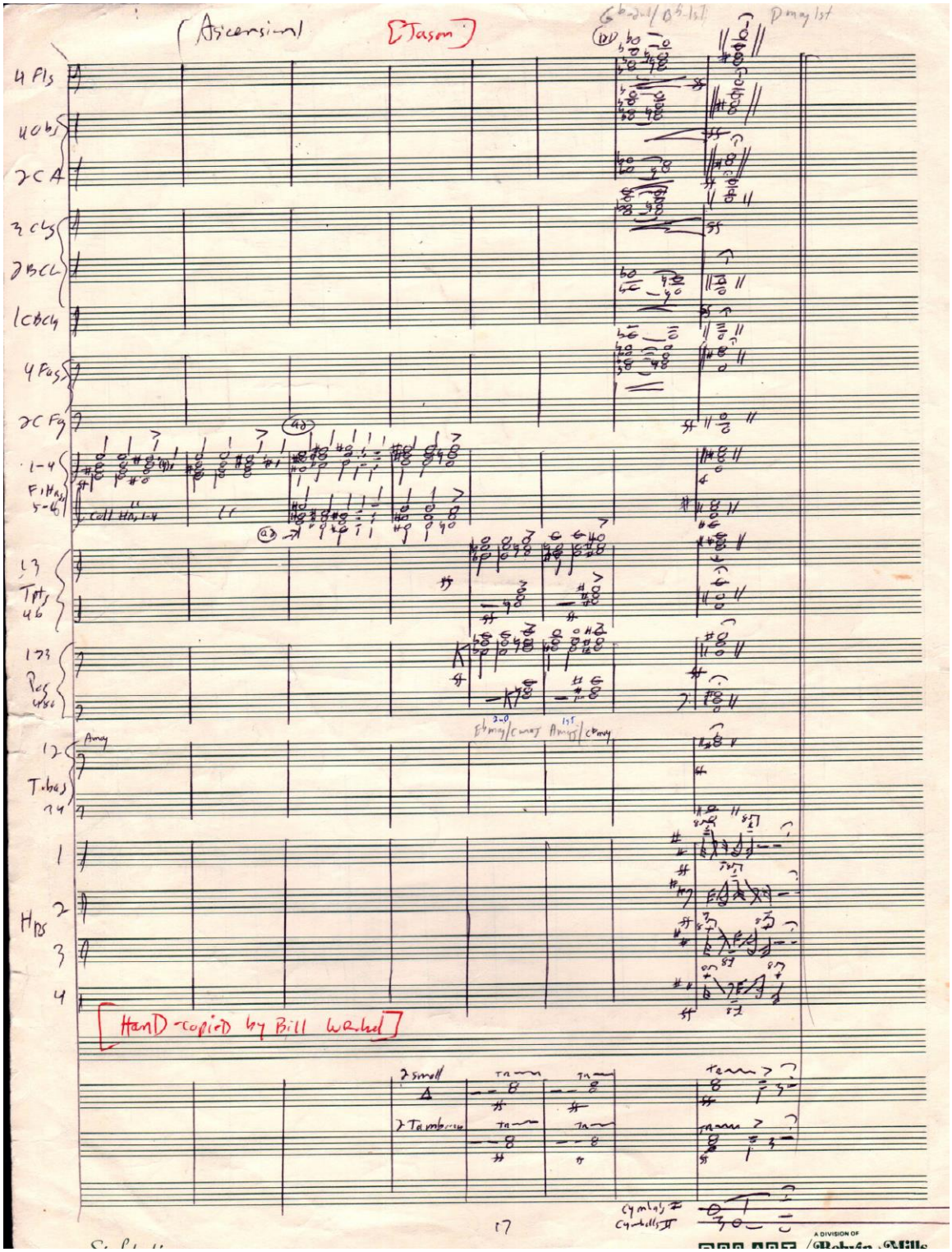
Flutes and oboes play D/G/Line 2 D/G half notes to C/E/B/Line 2 E half notes to D/A/D/A whole notes. English horns play B to middle C half notes to D whole note. Clarinets play G/Line 1 D/G half notes to B/E/B half notes up to D/A/D whole notes. Bass clarinets play B/Line 1 D half notes to unison middle C half notes to small octave and Line 1 D whole notes. The C.B. clarinet plays B to middle C half notes down to D whole note. The bassoons play Great octave B/small octave D/G/B half notes to C/E/A/middle C half notes to D/F/A/Line 1 D whole notes. C. Fags play Great octave B/small octave G half notes to C/G half notes to D/F whole notes. [Note: only Fag III and C. Fag I play the F tones in the woodwinds] Harps I-II play D/G/Line 2 D/G half notes to C/E/C/E half notes to D/A/D/A whole notes. Harps III-IV play G/Line 2 E/G half notes to A/E/A half notes to B/F/B whole notes.

[resume Sunday, February 29th at 8 am]

Bar 13 = A maj (A/C#/E) to A maj to C# min (C#/E/G#) 1:11 cd. Dvd 00:16:07.

Horns are soli for four bars. They play *ff* A/middle C#/E/A [written Line 1 E/G#/B/Line 2 E] whole notes played twice. Then horn I plays G# [written Line 2 D#] rinforzando dotted half note down to E quarter note, while altri horns play small octave G#/middle C/E whole notes. In Bar 14, they play once again A/middle C#/E/A half notes twice to A/C#/E whole notes (while horn I plays G# rinforzando dotted half note to E# quarter note).

Bar 14 = A maj to A maj to A maj 7 (A/C#/E/G#). See above.



Bar 15 = <u>F# min</u> (F#/A/C#) to <u>G# min</u> (G#/B/D#) to <u>A maj 7th</u> (A/C#/E/G#) to <u>G# min</u> to <u>F# min</u>

Horns I-II play Line 1 A [written Line 2 E] half note to B [written F#] half note to Line 2 C# [written G#] half note to B to A quarter notes. Horns III-IV play middle C#/F# half notes to D#/G# half notes to E/A half notes to D#/G# to C#/F# quarter notes. In the staff below, horns V-VI play middle C#/F# half notes down to B/Line 1 D# half notes to A/middle C# half notes to B/D# quarter notes to C#/F# quarter notes. Horns VII-VIII play *a2* small octave A-G#-F# half notes to G# to A quarter notes.

Bar 16 = E maj (E/G#/B) to E maj to G maj (G/B/D)

In the same manner, the top staff horns play Line 1 E/G#/B half notes twice to D/G/B rinforzando whole notes. The bottom staff horns play small octave G#/B/Line 1 E half notes twice to G/B/D [written Line 1 D/F#/A] whole notes.

Bar 17 = Eb maj (Eb/G/Bb) to Eb maj to C maj (C/E/G). 1:28 cd. Dvd 00:16:25.

For two bars, trumpets and Pos take over soli (with triangles and tambourines adding more dynamic color). Trumpets I-II-III play Bb/Line 2 Eb/G half notes twice (trumpets IV-V-VI are silent for half a bar duration). Then all trumpets play Line 2 C/E/G rinforzando whole notes. In exactly the same pattern, the Pos (in the "k" tenor clef) play the notes as given for the trumpets but played an octave lower register (small octave Bb/Line 1 Eb/G half notes, etc). Two small triangles play *ff* (after two half rests) whole note trills (notated on the top two spaces of the staff). Similarly, two tambourines play whole note trills. Repeat next bar.

Bar 18 = A maj (A/C#/E) to A maj to C# maj (C#/E#/G#)

Trumpets play Line 2 C#/E/A half notes played twice to C#/E#/G# whole notes rinforzando. Pos play the same but an octave lower register.

Bar 19 = Gb maj (Gb/Bb/Db) to Bb maj (Bb/D/F)

High register woodwinds are soli playing legato and crescendo whole notes. Flutes play Line 1 Bb/Line 2 Db/Gb/Bb whole notes legato slur to Bb/D/G/Bb whole notes (flutes I and IV actually play the initial Bb whole note tied to another Bb whole note). Oboes are col the flutes. The English horns play Db/Gb whole notes to D/F whole notes. Clarinets are col the flutes. The bass clarinets play small octave Gb/Line 1 Db whole notes to F/Bb whole notes. The C.B. clarinet plays small octave Gb to F whole notes.

Fags play Great octave Bb/small octave Db/Gb/Bb whole notes to Bb/D/F/Bb whole notes crescendo hairpin.

Bar 20 = D maj (D/F#/A)

Flutes play fortissimo on Line 2 D/F#/D/Line 3 D breve (double whole note value) notes held fermata. The breve is notated as a whole note sandwiched in between two short vertical bars on each side. Oboes play the same. Clarinets play Line 2 F#/A/Line 3 D breve held fermata. The E. Horns play Line 1 F#/A [written Line 2 C#/E] breve notes, and the bass clarinets on small octave D/A, and C.B. clarinet on small octave D, and Fags on Great octave A/small octave F#/A, and C. Fags on Great octave D/A breve notes.

Horns top staff play A/Line 1 D/F#/A [written Line 1 E/A/Line 2 C#/E] breve notes held fermata, while bottom staff horns play small octave F#/A/D/F# [written middle C#/E/A/Line 2 C#] breve notes. Trumpets top staff play Line 2 D/F#/A notes, while altri trumpets play A/Line 2 D/A notes. Pos top staff play A/Line 2 D/F# notes while the altri Pos play Great octave A/small octave D/F# notes. Tubas play small octave F#/A breve notes (top staff) and Great octave D/A (bottom staff).

The harps are set in the key signature of D major (two sharps or F#-C#). Harp I plays Line 4 D 32nd note gliss down to Great octave D back up to Line 4 D (followed by a half rest and then another half rest held fermata). Harp II plays contrary motion. Harp III plays Line 3 A down to Contra-octave A up to Line 3 A followed by half rests. Harp IV plays contrary motion. Finally, the triangles and tambourines play *ff* on whole note trills to rinforzando quarter notes (followed by a quarter rest and a half rest held fermata).

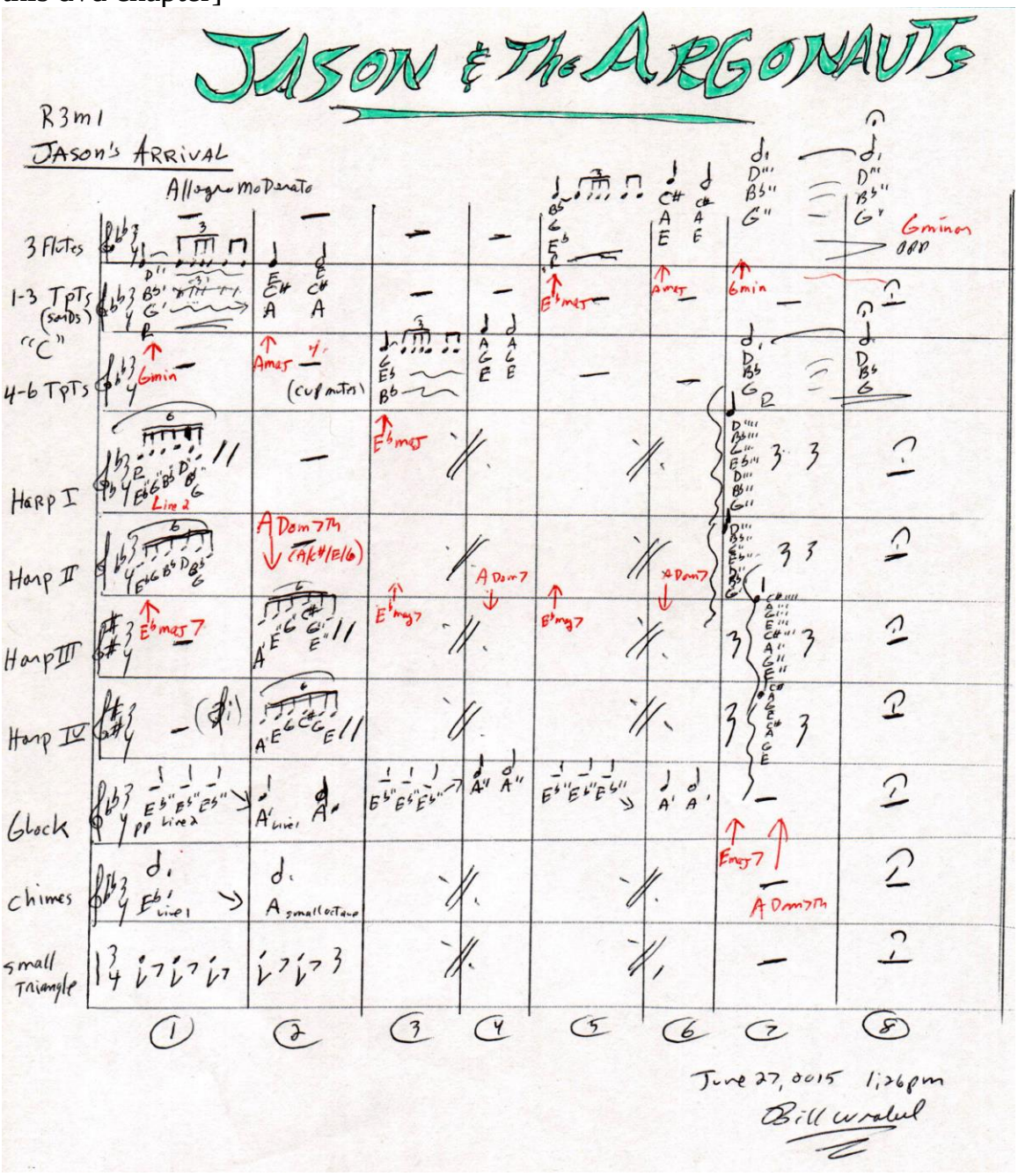
End of cue. [9:31 am Sunday]

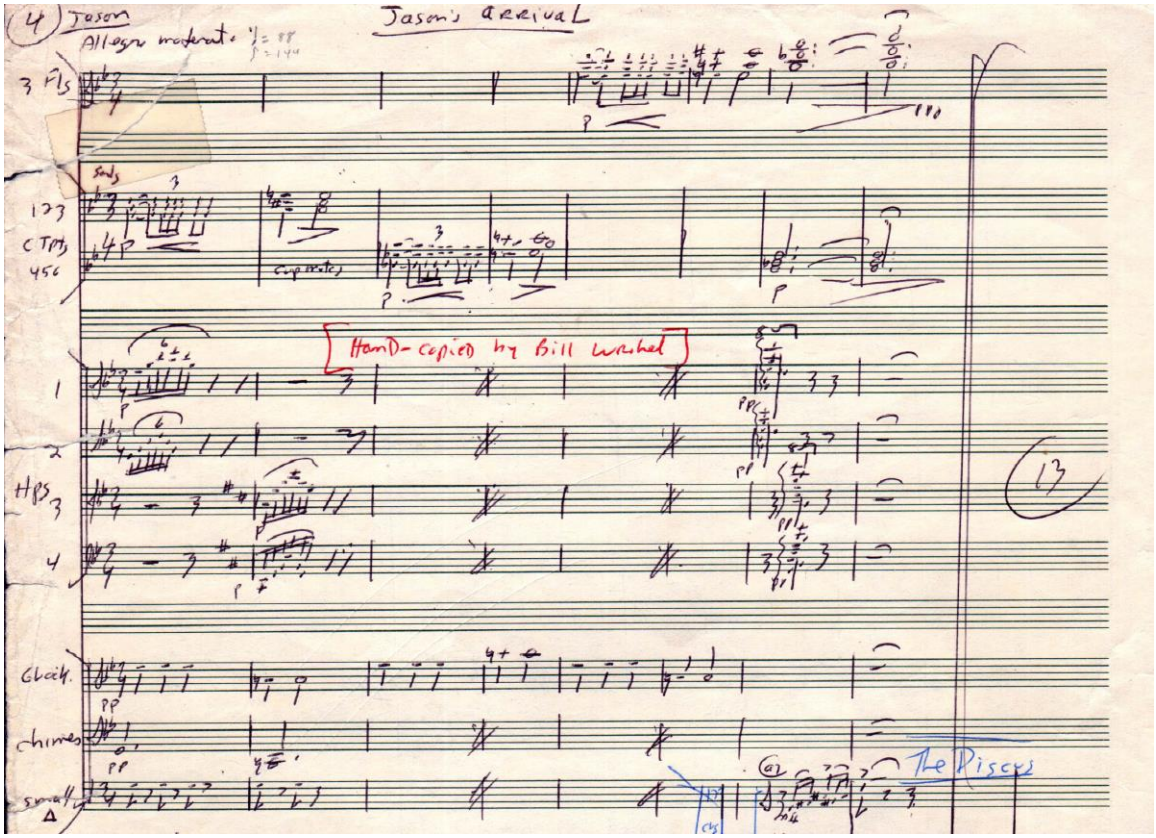
CHORD FREQUENCY RESULTS:

Minor (11) = 26%
Major (19) = 45%
Min 7th (1) = 2.5%
Maj 7th (8) = 19%
Half-dim 7th (2) = 5%
Dom 7th (1) = 2.5%

****

"Jason's Arrival" R3M1 *Allegro moderato* in ¾ time. Page 22. Key signature of G minor (two flats or Bb-Eb). [Note: This cue is not on the cd] Dvd location is 00:17:25 (or Chapter 7 starting at :45). [Note: "Mount Olympus II" music was inserted just prior at 00:16:51 or the 00:10 point of this dvd chapter]





Bar 1 = <u>G min</u> (G/Bb/D) and <u>Eb maj 7th</u> (Eb/G/Bb/D)

Sords "C" trumpets play *p* < G/Bb/Line 2 D quarter notes tied to 8th notes to "3" 16ths to two 8th note triads to (Bar 2) A/Line 2 C#/E quarter notes to half notes decrescendo hairpin. Harps I & II are also set in the G minor manner. Harp I plays *p* 16th arpeggio notes Line 2 Eb-G-Bb-Line 3 D down to Bb-G (notes connected by two crossbeams). This figure is played 3X (one per beat in ¾ time). Harp II plays the same but an octave lower register.

Bar 2 = <u>A maj</u> (A/C#/E) and <u>A Dom 7th</u> (A-C#-E-G)

Trumpets I-II-III play as described above. Harps I-II are silent in this bar, but harps III-IV take over in the key signature of D maj/B min (two sharps). Harp III plays *p* on 16th legato and arpeggio notes Line 1 A up to Line 2 E-G-Line 3 C# down to G-E (connected by two crossbeams). This figure is played three times.

Bar 3 = <u>Eb maj</u> (Eb/G/Bb) and <u>Eb maj 7th</u> (Eb/G/Bb/D)

Trumpets IV-V-VI in cup mutes play Eb maj 2nd inv chords (Bb/Line 2 Eb/G) in the pattern given in Bar 1, yet harps are arpeggio on Eb maj 7 (repeat of Bar 1).

Bar 4 = E/G/A and A Dom 7th

Bottom staff trumpets continue on Line 2 E/G/A quarter notes to E/G/A half notes decrescendo. Harps III-IV repeat Bar 2.

Bar 5 = Eb maj and Eb maj 7th

This time around, three flutes take over the melody line *p* < on Line 2 Eb/G/Bb notes in the pattern given in Bar 1. Harps I-II repeat Bar 1.

Bar 6 = A maj (A/C#/E) and A Dom 7th

Flutes play E/A/Line 3 C# quarter notes to half notes. Harps III-IV repeat Bar 2.

Bar 7 = G min and Eb maj 7th and A Dom 7th

Flutes play (start of decrescendo) G/Bb/Line 3 D dotted half notes tied to dotted half notes next (end) Bar 8 > *ppp* and held fermata. Trumpets IV-V-VI play Line 1 G/Bb/Line 2 D dotted half notes *p* > *ppp* tied to next bar. Harp I is arpeggiando *pp* on Line 2 G/Bb/Line 2 D/Eb/G/Bb/Line 4 D quarter notes (followed by two quarter rests and silent in end Bar 8). Harp II plays arpeggiando Line 1 G/Bb/Line 2 D/Eb/G/Bb/Line 3 D quarter notes (followed by rests). After a quarter rest, harp III plays *pp* arpeggiando Line 2 G/A/Line 3 C#/E/G/A/Line 4 C# quarter notes (followed by rests) while harp IV plays Line 1 E/G/A/Line 2 C#/E/G/A/Line 3 C# quarter notes.

Bar 8 = G min

As given, the flutes and trumpets play the decrescendo tied dotted half notes held fermata.

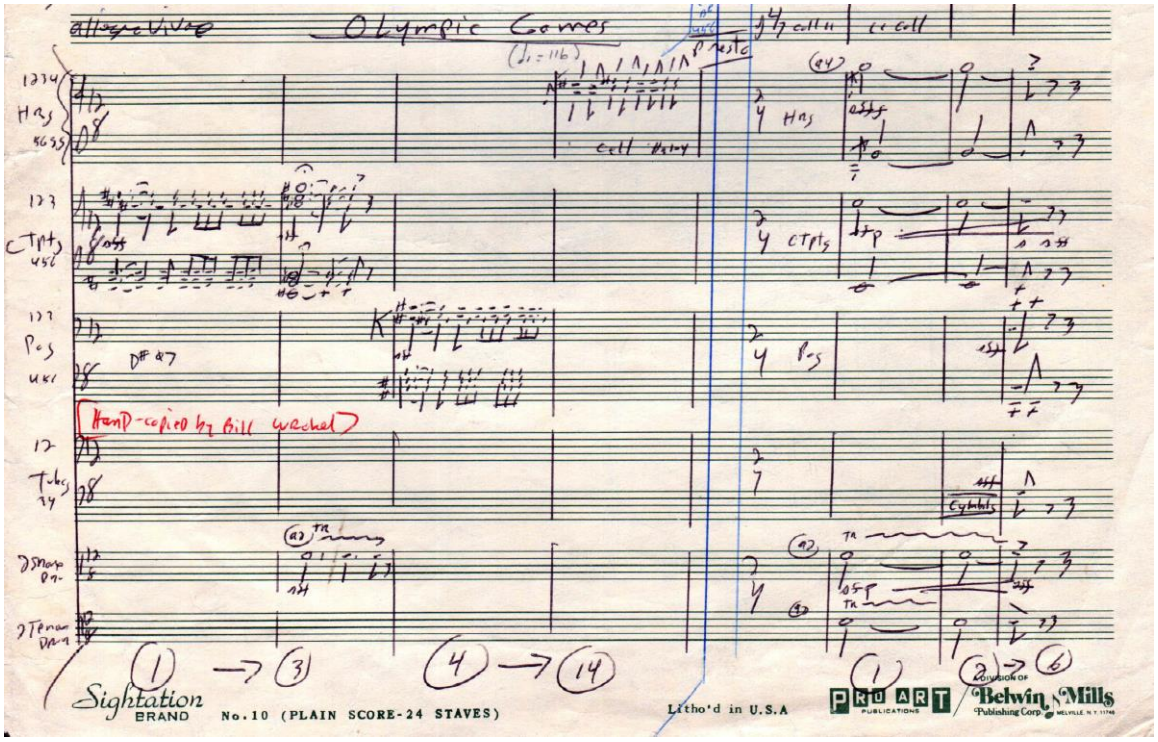
End of cue.

CHORD FREQUENCY RESULTS (minor & major triads incorporated as part of following sevenths):

Major 7ths = 50%
Dom 7ths = 50%

****

"The Olympic Games" R3M2 *Allegro vivace* in 12/8 time. Pages 23-25. Track #7. Dvd location is 00:20:03 (or start of Chapter 8) as you first see Hercules fighting in the Games.



Bar 1 = <u>D# half-dim 7th</u> (D#/F#/A/C#)

"C" trumpets play *sff* the Olympics fanfare for three bars. Trumpets bottom staff (IV-V-VI) play Line 1 D#/F#/A dotted quarter notes tied to quarter notes to stand alone 8ths to two figures of triplet 8ths (each figure of three 8th chords tied by a crossbeam). Trumpets top staff play Line 2 C#/D#/F# notes in that pattern.

Bar 2 = <u>A maj</u> (A/C#/E) to <u>D# half-dim 7th</u> to <u>A maj</u> to <u>D# half-dim 7th</u>

Trumpets play middle C#/E/A/Line 2 C#/E/A quarter notes to 8th notes to D#/F#/A/C#/D#/F# rinforzando dotted quarter notes (repeat this pattern in this bar).

Bar 3 = <u>C# maj</u> (C#/E#/G#)

Trumpets conclude the passage on Lines 1 and 2 C#/E#/G# dotted half notes held fermata and tied to quarter notes and tied to 8th notes rinforzando (followed by a quarter rest). Two snare drums here sound *sff* a dotted half note trill (notated on the top space of the staff) tied to dotted

quarter note and then sounds (un-tied) an 8th note (followed by a quarter rest).

Bar 4 = D# half-dim 7th 00:08 cd.

Six Pos (trombones) take over the exact pattern and notes given in Bar 1 (played by the trumpets) but an octave register lower.

Bar 5 = A maj to D# half-dim 7th to C# maj

The Pos repeat the first half of Bar 2 and then play small octave C#/E#/G#/Line 2 C#/E#/G# dotted quarter notes held fermata and tied to 8th notes (but sounded rinforzando), followed by a quarter rest. At the end of this bar, all eight horns play *ff* small octave A [written Line 1 E] 8th note legato up to (Bar 6) F quarter note (etc).

Bars 6-8 = N/A.

The horns play, as given, Line 1 F quarter note down to middle C [written G] 8th legato slur up to A [written Line 2 E] quarter note down to small octave A [written Line 1 E] 8th legato up to F [written Line 2 C] quarter note down to middle C 8th up to A quarter note down to small octave A 8th to (Bar 11, start of page 2 of this cue) F-C-A 8ths (crossbeam connected) to another such figure to F dotted quarter note down to middle C quarter note up to A 8th up to (Bar 8) Line 2 C dotted half note held fermata tied to quarter and 8th notes (followed by a quarter rest). The snare drums sound a trill pattern as given before.

Bar 9 = Gb aug (Gb/Bb/D) C time 00:25 cd.

Open trumpets I-II-III and muted trumpets IV-V-VI play *ff* Gb/Bb/Line 2 D rinforzando dotted quarter notes to two 16th triads (repeat pattern in the same bar). Open and muted Pos play the same (but an octave lower register).

Bar 10 = Gb aug to E min (E/G/B) to Gb aug

Trumpets and Pos play two "3" triplet value 8th note figures to G/B/Line 2 E dotted 8ths to 16ths back to Eb/Gb/D quarter notes.

Bar 11 = E min to Gb aug to C maj (C/E/G) to D maj (D/F#/A)

Trumpets and Pos play G/B/E rinforzando dotted 8ths to 16ths figure to Gb/Bb/D quarter notes to G/C/E rinforzando quarter notes to A/D/F# rinforzando quarter notes.

Bar 12 = E min to D maj to C maj to D maj

Bar 13 = F# maj (F#/A#/C#)

Trumpets and Pos settle on A#/C#/F# half notes held fermata and tied to rinforzando-marked 8th notes (followed by an 8th and quarter rest). The snare drums and two tenor drums are rolled half notes to rinforzando 8ths.

Bars 14-18 = N/A. 12/8 time.

Horns play *fff* a series of dyads. They play Line 1 D/F# [written A/Line 2 C#] quarter notes to 8th notes to E/G# [written B/D#] quarter notes to 8ths notes (repeat this four-note pattern). In Bar 15, they play F#/A# quarter notes to 8th notes (and so forth). They settle at the end of Bar 18 on D/F# dotted half notes held fermata.

Bars 19-22 = N/A.

Open Pos play *ff* on small octave and Line 1 E quarter notes to 8th notes to triplet 8ths (repeat pattern same bar and repeat next three bars). The snare and tenor drums also sound that rhythmic pattern thru Bar 24.After a quarter an 8th rest in Bar 20, four tubas play equally Great octave and small octave C quarter note legato to D 8th up to G# dotted quarter note tied to 8th note to F#-G# 8ths up to (Bar 21) small octave and middle (Line 1) C dotted half notes tied to dotted quarter notes (followed by a quarter and 8th rest (4th beat duration in 12/8 time).

Bars 23-26 = N/A.

This time around muted trumpets play the Pos pattern *ff* on Lines 1 & 2 C/E/F# notes. After a quarter and 8th rest in Bar 24, the Pos play Great octave and small octave Ab quarter note legato to Bb 8th up to small octave and Line 1 E dotted quarter note tied to 8ths to D-E 8ths to (Bar 25, now played by the high tubas) G# dotted half notes tied to dotted quarter notes (followed by a quarter and 8th rest). But I wonder if Herrmann mistakenly put those notes for the tubas (probably should be Pos) because Bar 25 starts page 3 for this cue and perhaps he just wrote on the wrong brass choir staves.

Trumpets repeat Bar 24 in Bar 26. After a quarter and 8th rest in Bar 26, the horns play *sff* Line 1 E quarter note legato to F# 8th up to Line 2 C dotted quarter note to 8th note and then Bb-C 8ths.

Bar 27 = C# maj

Horns play *sff* Line 2 C# [written G#] dotted half note tied to dotted half note held fermata. Trumpets play Lines 1 & 2 C#/E#/G# 8th notes followed by rests. The drums play 8th notes followed by rests.

End of cue.

CHORD FREQUENCY RESULTS:

Minor = 14%
Major = 53%
Aug = 19%
Half-dim 7th = 19%

****

"The Discus (I & II)" R3M3, R3M4. Page 26. *Presto* in 2/4 time. Instrumentation: 2 piccolos, 2 flutes, 6 clarinets, 8 horns, 6 trumpets, 6 Pos, cymbals, 2 snare drums, 2 tenor drums. Dvd location for version I is 00:22:21 (or Chapter 9 starting at 1:11). Version II start time: 1:27.

Bars 1-6 = N/A.

After a quarter rest in Bar 1, six clarinets play *sff* Line 1 D-E [written E-F#] legato 16ths (connected by two crossbeams) to F# rinforzando 8th legato to F#G# 16ths up to (Bar 2) Line 2 C [written D] rinforzando 8th (followed by an 8th and quarter rest). In Bar 2, horns play *sfff* middle C acciaccatura (grace note) up to Line 2 C [written G] half note tied to half notes next three bars and to a rinforzando 8th note in Bar 6 (followed by an 8th and quarter rest). Trumpets play *sfp* < Lines 1 & 2 half notes tied thru Bar 5 and tied to 8th note *sff* in Bar 6 (followed by rests). Silent in the first five bars, the Pos in Bar 6 play *sff* on various C 8th notes (followed by rests). Specifically, Pos V-VI play Great octave C 8th, Pos III-IV play small octave C 8ths, and Pos I-II play middle (Line 1) C 8th notes. In Bar 2, the drums play *sfp* < half note trills tied thru Bar 6 to (Bar 6) rinforzando 8th notes. In Bar 6 in version I, the two cymbals play 8th notes (followed by an 8th and quarter rest).

Bars 7 thru 15 comprise Version II. Bars 7-10 are exactly the same as version I except that the tenor drums are silent. In Bar 11, the piccolos, flutes, and six clarinets play *sff* Line 2 grace note up to Line 3 C half note tied to half notes thru Bar 14 and tied to rinforzando 8th note in end Bar 15 (followed by an 8th and quarter rest). Tenor drums return in bar 11 with the same trill roll thru Bar 14 to the rinforzando 8th note in Bar 15.

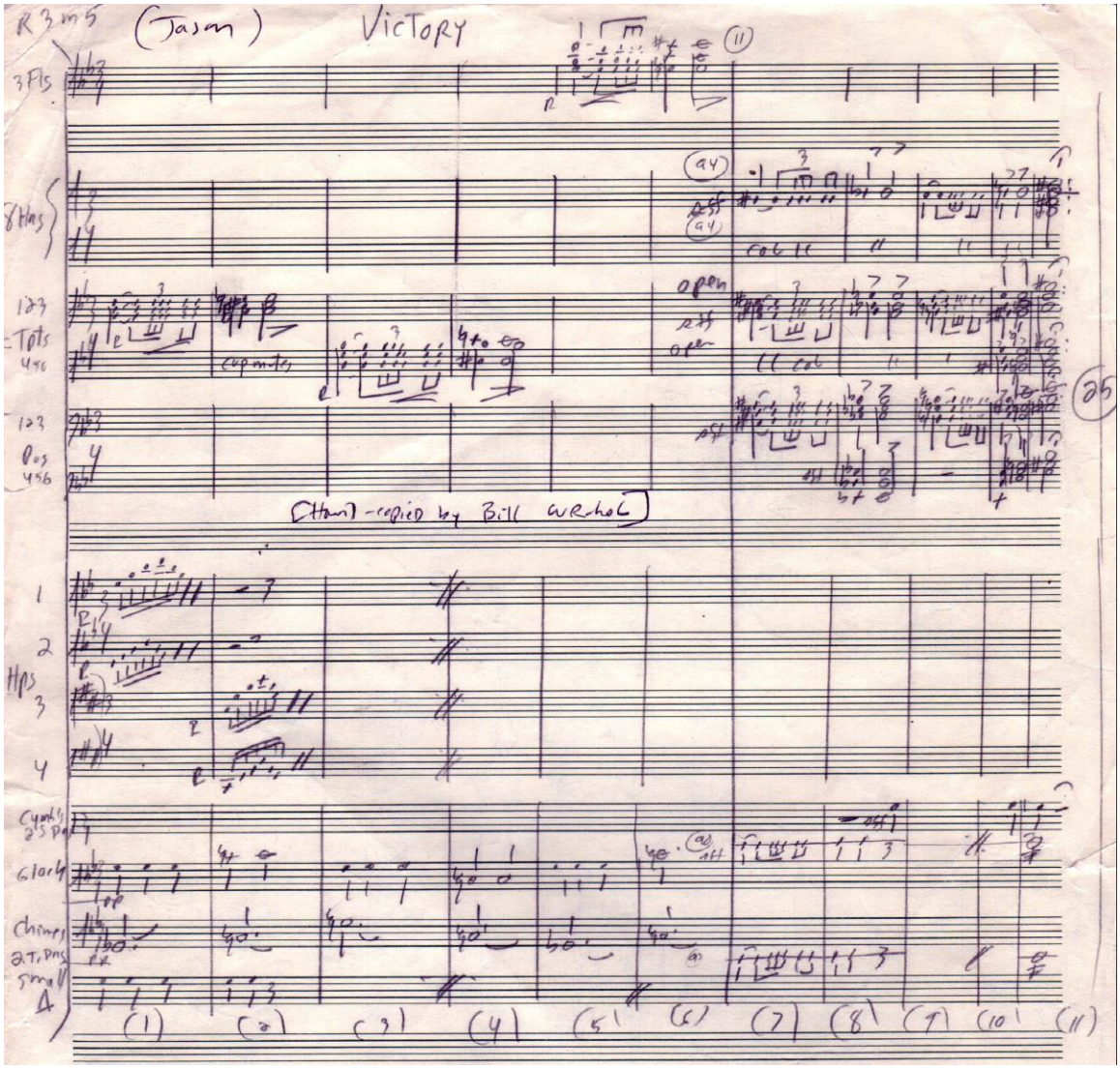
End of cue.

CHORD FREQUENCY RESULTS: No Chords.

****

"Victory" R3M5 *Allegro modto* in ¾ time. 13 bars, page 27 (Note: Bars 9-10 were deleted). Not on cd. [Note: This cue is much like the earlier cue "Jason's Arrival"] Dvd location is 00:22:48 (or Chapter 9 starting at 1:38).

Bar 1 = G min (G/Bb/D) and Eb maj 7th (Eb/G/Bb/D)



Muted trumpets I-II-III play the G min (G/Bb/Line 2 D) chords in the pattern given previously yet harps I & II play "6" arpeggio 16th note figures on Line 1 Eb-G-Bb-D-Bb-G played 3 X.

Bar 2 = <u>A maj</u> (A/C#/E) and <u>A Dom 7th</u>

Trumpets play A/CE/E quarter notes to half notes. Harps III-IV A-E-G-CE-G-E 16ths played 3X.

Bar 3 = <u>Eb maj</u> and <u>Eb maj 7th</u>
Bar 4 = <u>E/G/A</u> and <u>A Dom 7th</u>
Bar 5 = <u>Eb maj</u> (Eb/G/Bb) played by flutes. Harps play Eb maj 7.
Bar 6 = <u>A maj</u> and <u>A Dom 7th</u>

Bar 7 = <u>F# maj</u> (F#/A#/C#)

Horns play (1:50) *sff* middle C# quarter note tied to 8th note to C#-C#-C# "3" triplet value 16ths to C#-C# quarter notes. Now all open trumpets play Line 1 F#/A#/Line 2 C# notes in that same pattern. Pos play the same in the small octave register.

Bar 8 = Eb min (Eb/Gb/Bb)

Horns play Eb rinforzando quarter note to Eb rinforzando half note.

Bar 9 = F# maj
Bar 10 = Eb min
Bar 11 = G maj
Bar 12 = E maj (E/G#/B) to C maj
Bar 13 = E maj

CHORD FREQUENCY RESULTS (separating all chords in this cue):

Minor = 16%
Major = 54%
Maj 7th = 16%
Dom 7th = 16%

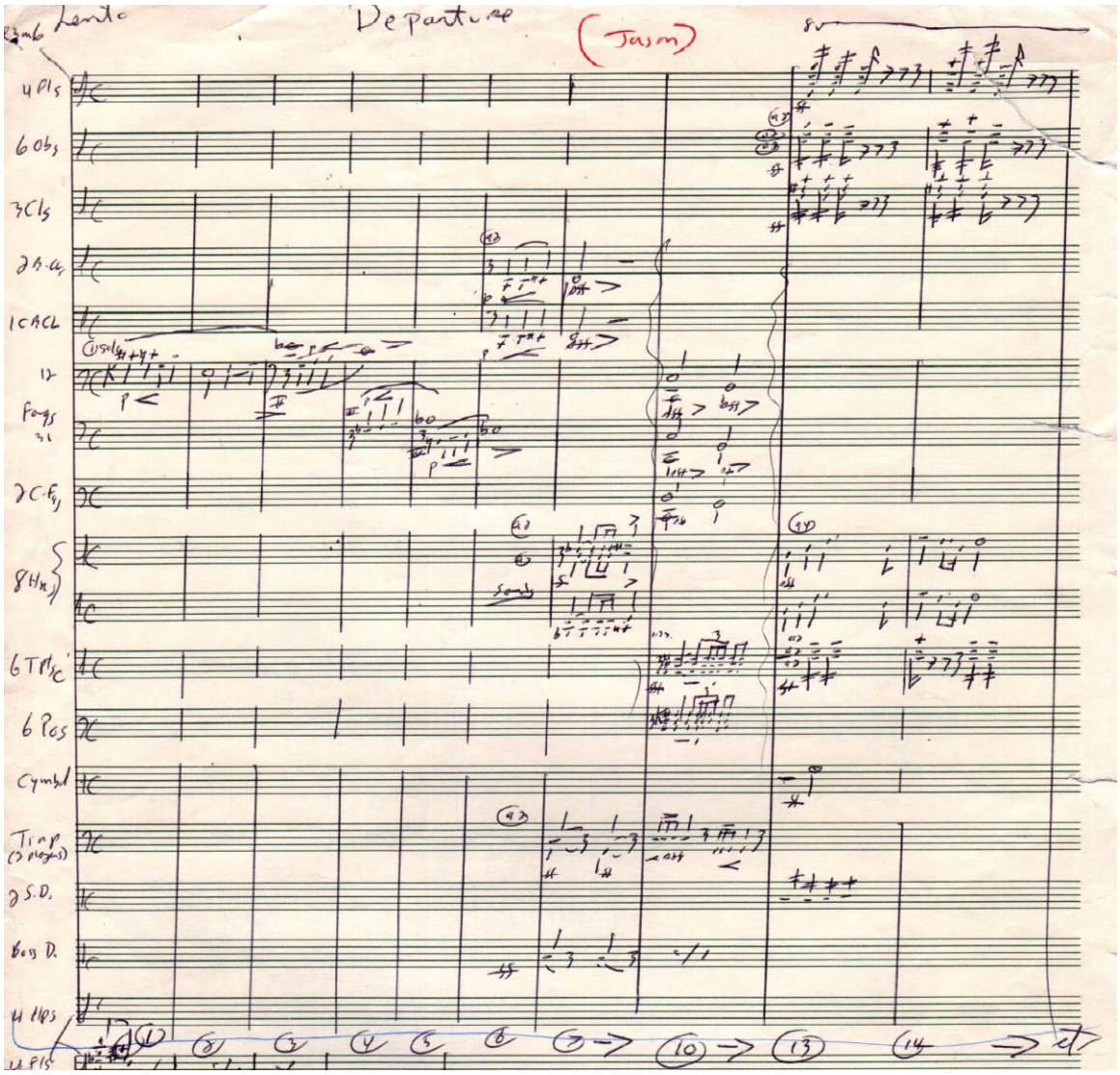
****

"Departure" R3M6 *Lento* in C time. 29 bars, pages 28-30. Track # 8. Dvd location is 00:24:35 (or Chapter 10 starting at 1:21) as the Hera figurehead opens her eyes.

Bars 1-6 = N/A.

As in the "Hera's Temple" cue, bassoons play overlapping notes in their melody line. Fag I (in the tenor clef) plays *p* < Line 1 G# to G down to D up to F quarter notes to (Bar 2) small octave B half note to middle C legato to D quarter notes to (Bar 3) Eb whole note decrescendo. After a quarter rest, Fag II plays small octave G-A-B quarter notes legato to (Bar 4) middle C whole note decrescendo. After a quarter rest in Bar 4, Fag III plays small octave Eb-F-G quarter notes to (Bar 5) Ab whole note. After a quarter rest in Bar 5, Fag IV plays Great octave B to small octave C-D quarter notes legato to (Bar 6) Eb whole note. After a quarter rest in Bar 6, the bass clarinets and C.B. clarinet plays *p* < small octave G-A-B quarter notes to (Bar 7) middle C half note *sff* > (followed by a half rest).

Bar 7 (:26) = C min (C/Eb/G) to D maj (D/F#/A). Dvd 00:25:00.



After a quarter rest, *sords* horns play forte on small octave Eb/G/middle C/Eb quarter notes tied to 8th notes to two 16th chords to F#/A/Line 1 D/F# rinforzando quarter notes. The timps (two players) play *ff* small octave C quarter notes (followed by a quarter rest) down to Great octave G quarter notes (followed by a quarter rest). The bass drum also sounds fortissimo on those beats.

Bar 8 = <u>C min</u> 1st to <u>Eb maj</u> (Eb/G/Bb)
Bar 9 = <u>D maj</u> 1st to Db maj (Db/F/Ab) to <u>C maj</u> (C/E/G)
Bar 10 = <u>F# maj</u> (F#/A#/C#) (:40)

After a quarter rest, trumpets and Pos take over the fanfare line *fff* playing Line 1 (small octave for Pos) F#/A# /Line 2 C# (Line 1 for Pos) quarter notes tied to 8ths (etc). The timps beat a four-stroke ruff on the 1st

and 3rd beats. The bass drum beats quarter notes there. Fags play *sff* > Great octave and small octave C half notes to unison Great octave G half notes. C. Fags play the same. Repeat next two bars.

Bar 11 = D# min (D#/F#/A#) to F# maj
Bar 12 = F# maj to D# min
Bar 13 = C maj (C/E/G) :53cd. Dvd 00:25:22.

Flutes/oboes/clarinets play C maj chords while 8 horns play the *Jason Prelude* theme.

Bar 14 = A min
Bar 15-17 = C maj
Bar 18 = A min to A min 7th
Bar 19 = C maj
Bar 20 = A min to Eb maj
Bar 21 = Eb maj
Bar 22 = Eb aug (Eb/G/B) to F# maj (1:29)

4 stopped horns and 4 muted horns play the Eb augmented half note triad (Eb/Gb/B) to F# maj (F#/A#/C#) half note triad.

Bar 23 = Repeat Bar 22.
Bar 24 = Repeat Bar 22 (muted horns only).
Bars 25-27 = Flutes play Eb aug to D aug.
Bars 28-29 = N/A. Horns play G/B to Gb/Bb half note dyads.

CHORD FREQUENCY RESULTS:

Minor = 21%
Major = 47%
Aug = 29%
Min 7 = 3%

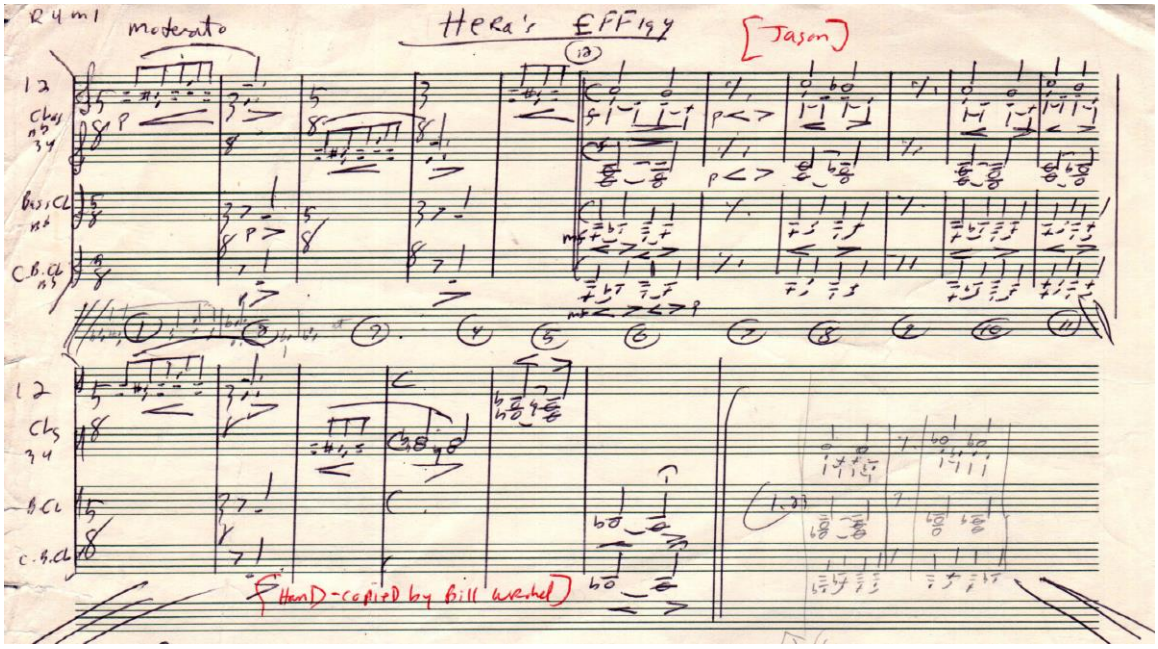
****

"Hera's Effigy" R4M1 *Moderato* in 5/8 initially. 24 bars, page 31. Track #9. Dvd location is 00:27:41 (or Chapter 12 starting at :02).

Bars 1-5 = N/A.

Clarinets I-II play *p* < Eb/G [written F/A] 8th notes to D/F# [written E/G#] back to Eb/G to G/Line 2 C back to Eb/G 8ths to (Bar 2 in 3/8 time) D/Bb dotted quarter notes decrescendo. After an 8th rest, the bass

clarinet plays *p* > Line 1 Eb quarter note. After an 8th rest, the C.B clarinet plays middle C quarter note. In Bars 3-4, clarinets III-IV play the same notes and pattern as clarinets I-II in the first two bars, and the bass clarinet and C.B. clarinet repeats Bar 2 in Bar 4. In Bar 5, clarinets I-II play Eb/G to D/F# to Eb/G 8th note dyads crescendo.



Bars 6-18 = N/A. (*Lento e sost* in C time). Beautiful passage thru Bar 18 but difficult to nail down the tonalities since the notes are constantly changing.

Clarinet I plays *f* > Line 1 G half note to F half note, while clarinet II plays D legato to C quarter notes and then C to Bb quarter notes. Clarinets III-IV play small octave Eb/G half notes legato to D/F half notes. The bass clarinet and C.B. clarinet play *mf* < > small octave Eb legato up to Ab quarter notes and then D up to G quarter notes. At the very end of this bar for the final quarter note duration, we hear quickly the combined tonality of G min 7th (G/Bb/D/F). Repeat Bar 6 in Bar 7.

In Bar 8, clarinet I plays Bb [written Line 2 C] half note to Ab [written Bb] half notes. Clarinet II plays F legato to Eb quarter notes and then Eb to D. Clarinets III-IV play small octave G/Bb half notes legato to F/Ab half notes. The bass clarinet and C.B. clarinet play G up to middle C quarter notes and then F up to Bb quarter notes. For a quarter note duration, one could construe the C min 7/11th (C/Eb/G/Bb/F) tonality and then Bb Dom 7/11th (Bb/D/F/Ab/Eb) tonality. Repeat Bar 8 in Bar 9. Bar 10 repeats

Bar 6, and Bar 11 repeats Bar 8. Bars 12-13 were deleted (repeating bars 3-4 but repeated in played Bars 14-15). Etc.

Bars 19-24 = Return to the dyads described in Bar 1.

CHORD FREQUENCY RESULTS: N/A.

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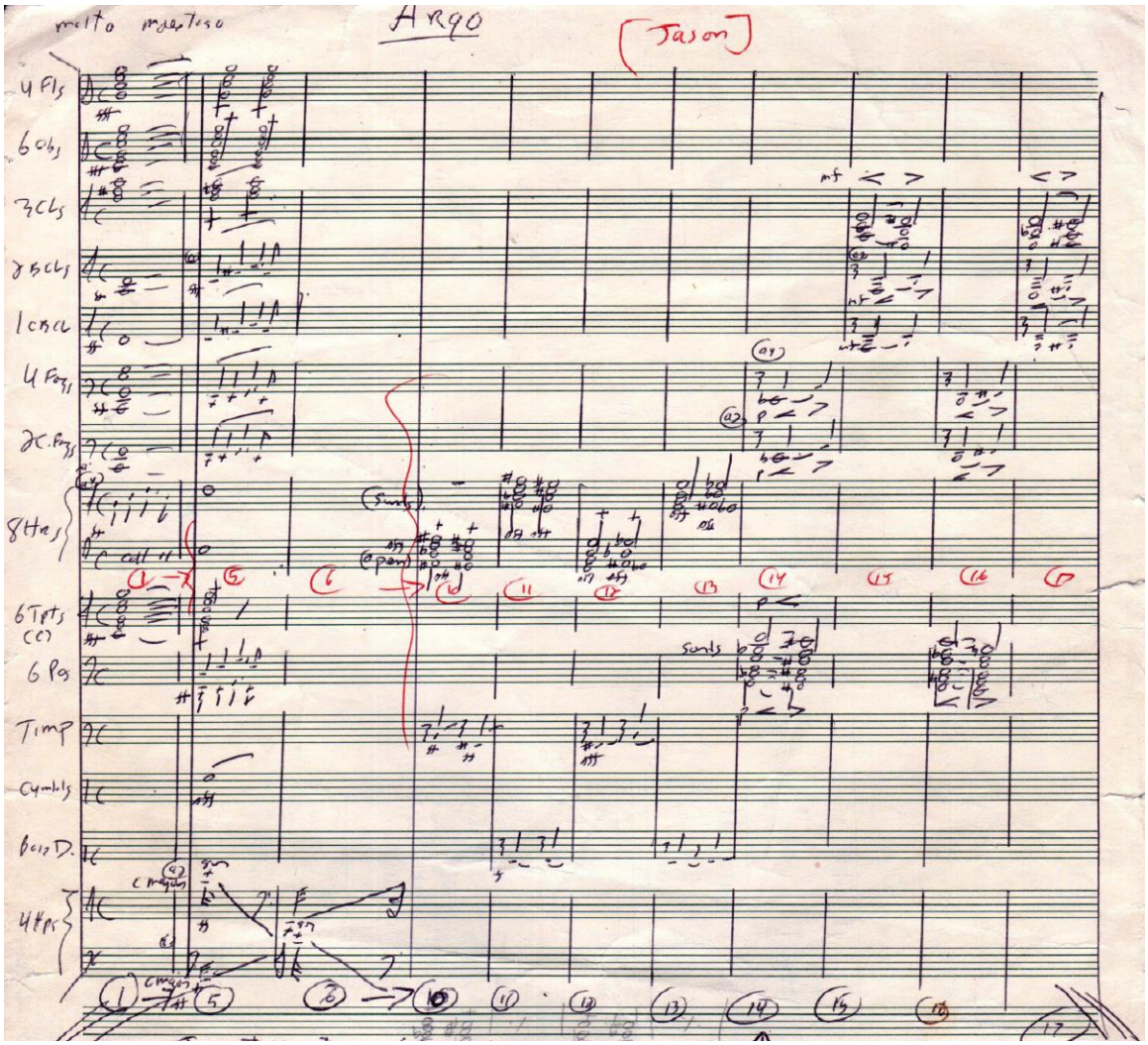
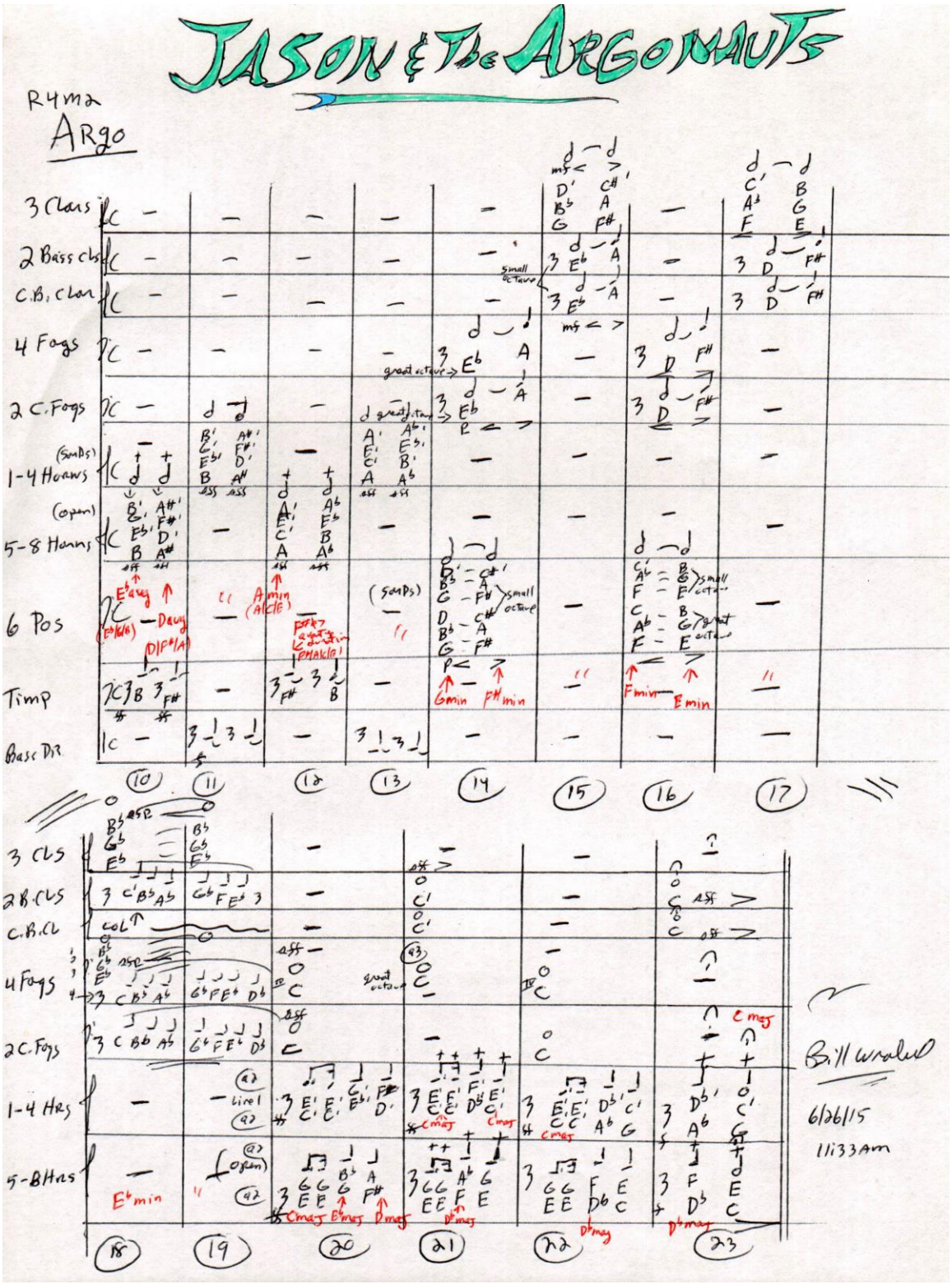
"Argo" R4M2 *Molto Maestoso* in C time. 23 bars, pages 32-33. Track #10. Dvd location is 00:29:35 (or Chapter 12 starting at 1:56) when Jason says "The goddess, Hera" is the one who told him about the island for vital re-supplies. NOTE: The music that starts at 00:18:41 when Jason says "Set sail!" is basically lifted from "The Departure" cue at the 00:25:00, Bars 7 thru 12.

Bar 1 = C maj (C/E/G)


molto moderato
Argo
[Jason]
4 Fls
6 Obs
3 Cls
2 BCls
1 CBCl
4 Fags
2 C.Fags
8 Hrs
6 Tpts (C)
6 Pos
Timp
Cymbals
Bass D.
4 Hps
(Sunds)
(open)
sunds
mf



The horns play the *Jason Prelude* theme *ff* on middle C-E quarter notes to G dotted half note back to E 8th note up to (Bar 2) A quarter note to G dotted 8th to E 16th to G half note. Flutes in Bar 1 play *fff* Line 2 G/Line 3

C/E/G whole notes to (Bar 2) A/C/E/A whole notes. Repeat these bars in Bars 3-4. Six oboes play *fff* middle C/E/G/Line 2 C/E/G whole notes to (Bar 2) C/E/A/C/E/A whole notes (repeated in Bars 3-4). Clarinets play Line 2 C/E/G [written D/F#/A] whole notes to (Bar 2) C/E/A whole notes. Bass clarinets play G/middle C whole notes to (Bar 2) F/C whole notes. The C.B. clarinet plays middle C whole note legato down to (Bar 2) F whole note. Fags play Great octave C/G and small octave E/G whole notes to (Bar 2) F/small octave C/F/A whole notes. C. Fags play Great octave C/G whole notes to (Bar 2) F/small octave C whole notes (repeated next two bars). Six "C" trumpets play Lines 1 & 2 C/E/G whole notes to (Bar 2) C/E/A/C/E/A whole notes. In Bars 3-4, the horns continue the *Jason* melody line.

Bar 2 = F maj 7th (F/A/C/E).
Bar 3 = C maj
Bar 4 = F maj 7th
Bar 5 = C maj (:14)

This time around, the trombones, C. Fags, Fags, C.B. clarinets, and bass clarinets play the *Jason* melody line. Flutes, oboes, and clarinets play the aforementioned chords as repeated 8th notes (eight per bar). Two harps play the *C major* descending gliss from Line 4 C down to (Bar 6) Great octave C up to (Bar 7) Line 4 C down to (Bar 8) Great octave C up to (end of Bar 8) Line 4 C 8th. Harps III-IV play the glisses in contrary motion.

Bar 6 = A min to A min 7th (A/C/E/G)

Bar 7 = C maj
Bar 8 = A min to Eb maj (Eb/G/Bb)
Bar 9 = Eb maj
Bar 10 = Eb aug (Eb/G/B) to D aug (D/F#/A#) 00:32cd. Dvd 00:30:07.

Open and stopped (that is, with the + sign over the notes) horns V-VIII play B/Line 1 Eb/G/B [written Line 1 F#/Bb/Line 2 D/F#] half notes to A#/Line 1 D/F#/A# [written E#/A/Line 2 C#/E#] half notes.

Bar 11 = Eb aug (Eb/G/B) to D aug (D/F#/A#)

Sords horns I thru IV play *sff* these same chords.

Bar 12 = A min (A/C/E) and /or F# half-dim 7th (F#/A/C/E) to Ab/B/Eb

Horns V-VIII play A/C/E/A stopped half notes to Ab/B/Eb/Ab half notes although the initial beat of the timp on F# suggests the F# half-dim 7th (F#/A/C/E) as least for a quarter note duration.

Bar 13 = Repeat Bar 12 but now with muted horns.

Bar 14 = G min (G/Bb/D) to F# min (F#/A/C#) :47 cd. Dvd 00:30:22.

Nice choice and depth of orchestration here! Muted Pos play the G min (G/Bb/D) to F# min (F#/A/C#) half note chords, beginning an effectively menacing four-bar passage as the Argo sails into the isle of the Titans. After a quarter rest, Fags and C. Fags play Great octave register Eb half note up to A quarter note. With that Eb note, we hear for a quarter note duration the Eb maj 7th (Eb/G/Bb/D) tonality. If that Eb note was written as the enharmonic D# instead, we would hear the D# half-dim 7th (D#/F#/A/C#) on the 3rd beat.

Bar 15 = G min (G/Bb/D) to F# min (F#/A/C#)

Clarinets play small octave G/Bb/Line 1 D half notes *mf* < legato to F#/A/middle C# half notes decrescendo. After a quarter rest, the bass clarinets and C.B. clarinet play small octave Eb half note up to A quarter note.

Bar 16 = F min (F/Ab/C) to E min (E/G/B)

Pos return to play Great octave F/Ab/small octave C and F/Ab/middle C half notes legato to Great octave and small octave E/G/B half notes. After a quarter rest, the Fags and C. fags play Great octave D half note up to F quarter note. If you count the D note, you would see temporarily the D half-dim 7th (D/F/Ab/C) tonality.

Bar 17 = F min (F/Ab/C) to E min (E/G/B)

Clarinets, bass clarinets and C.B clarinet return in the same Bar 15 pattern.

Bars 18-19 = Eb min (Eb/Gb/Bb). Dvd 00:30:37.

Three Fags and clarinets play *sfp* < small octave Eb/Gb/Bb whole notes tied to whole notes next bar. After a quarter rest, the bass clarinets and C.B. clarinet play descending legato quarter notes middle C to small octave Bb to Ab to (Bar 19) Gb-F-Eb (followed by a quarter rest). After a quarter rest, Fag IV and the two C. Fags play small octave C to Great octave Bb to Ab quarter notes to (Bar 19) Gb-F-Eb-Db legato and crescendo quarter notes to (Bar 20) C whole note *sff*.

Bar 20 (1:12) = C maj (C/E/G) to Eb maj (Eb/G/Bb) to D maj (D/F#/A)

After a quarter rest, open horns play *ff* small octave E/G/middle C/E dotted 8ths to 16ths to G/Bb/Eb/G quarter notes to F#/A/Line 1 D/F# quarter notes.

Bar 21 = C maj to Db maj (Db/F/Ab) to C maj

Bass clarinets and the C.B. clarinet play *sff* > middle C [written D] whole notes. Three bassoons play Great octave C whole note. After a quarter rest, the now stopped horns play the same C major dotted 8th note to 16th chords to F/Ab/Db/F quarter notes to E/G/C/E quarter notes.

Bar 22 = C maj to Db maj to C maj

The Fags and C. Fags play Great octave C whole notes. After a quarter rest, the open (but not stopped) horns play E/G/middle C/E dotted 8ths to 16ths to Db/F/Ab/Line 1 Db quarter notes to C/E/G/middle C quarter notes.

Bar 23 = Db maj to C maj

Bass clarinets and C.B. clarinet play *sfff* > middle C whole notes held fermata. After a quarter rest, the stopped horns play *f* > Db/F/Ab/Line 1 Db quarter notes legato to C/E/G/middle C half notes held fermata.

End of cue.

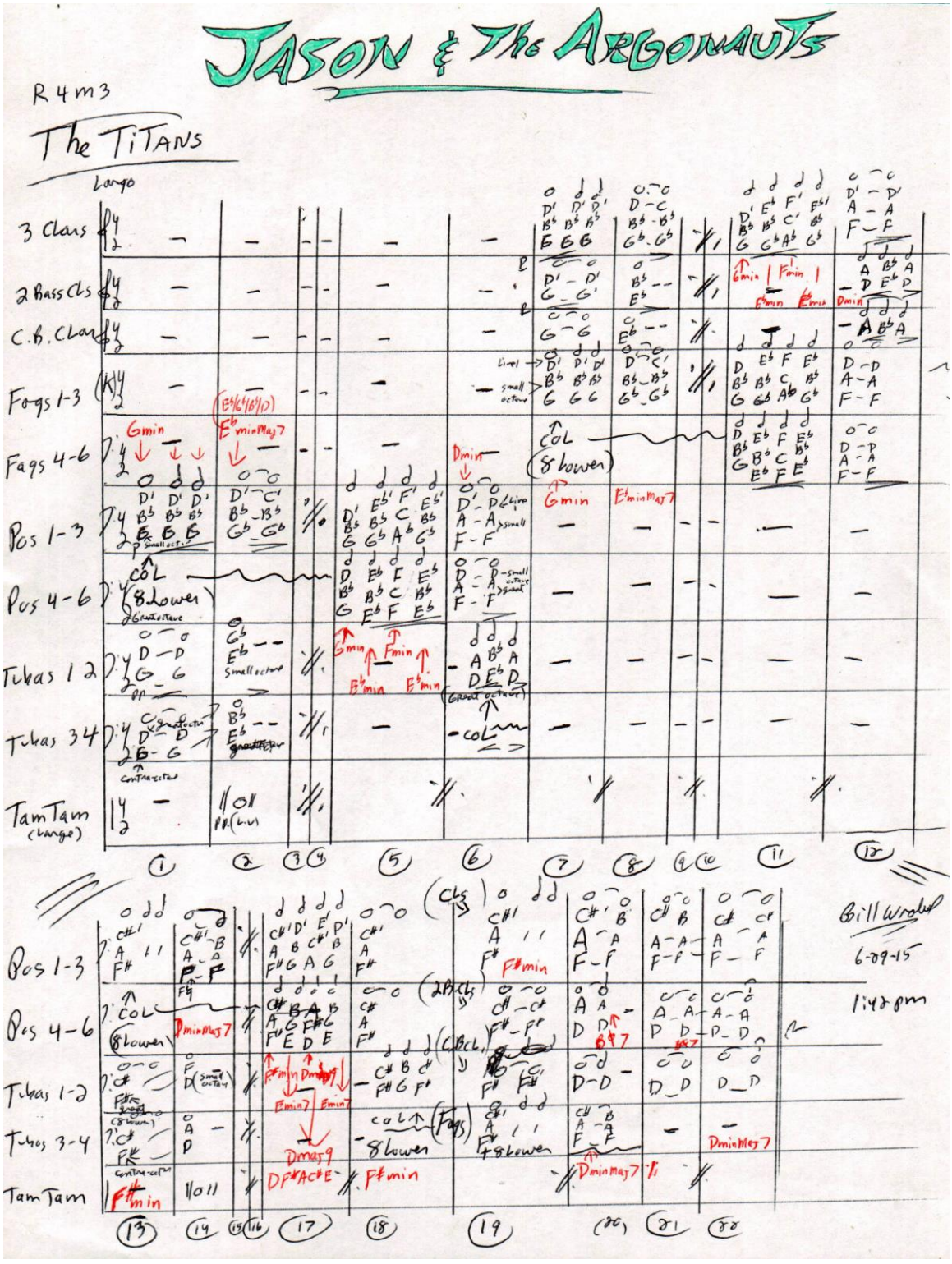
CHORD FREQUENCY RESULTS:

Minor = 38%
Major = 43%
Maj 7 = 5%
Aug = 10%
Min 7 = 3%

****

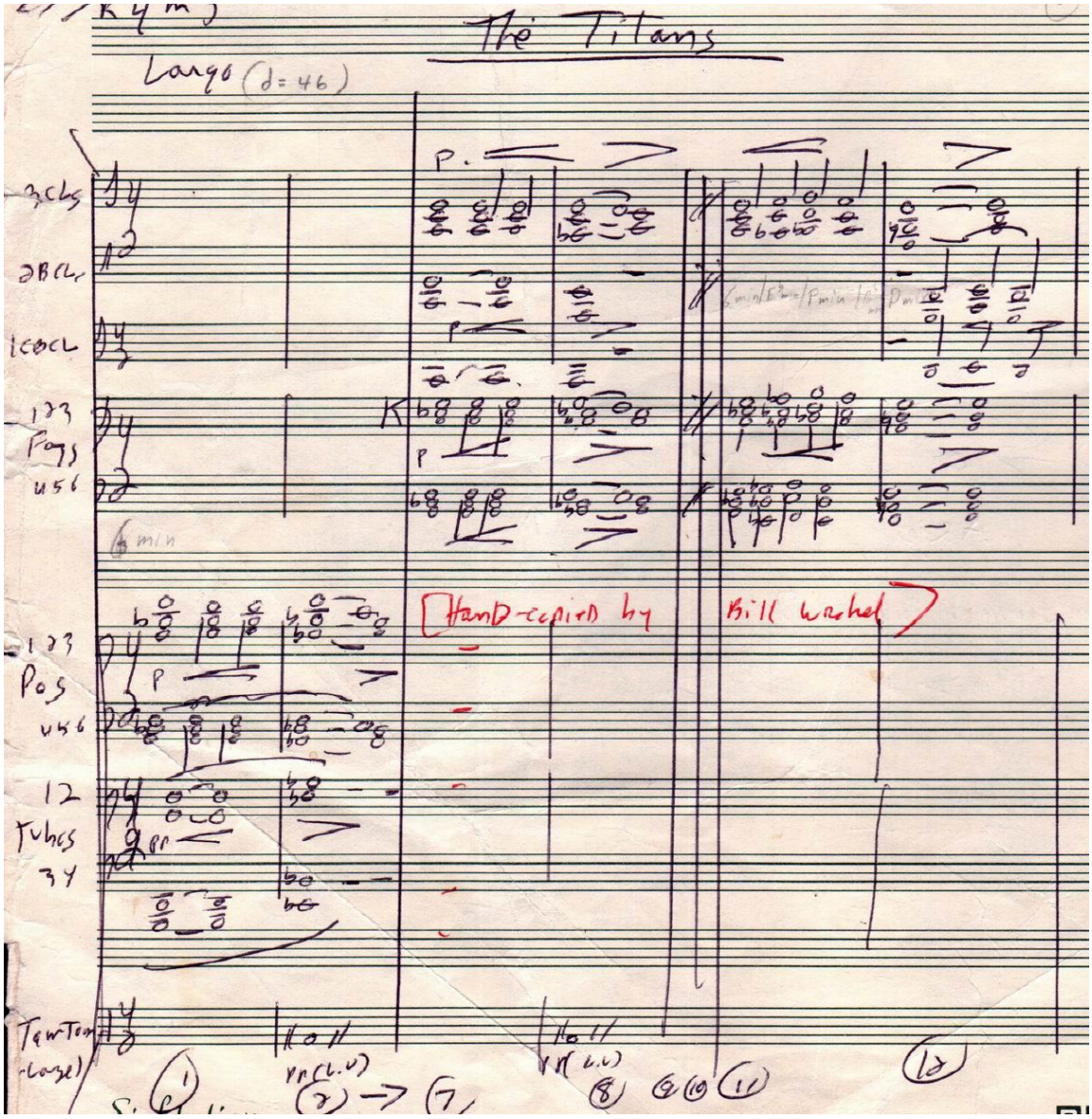
"The Titans" R4M3 *Largo* in 4/2 time. 22 bars, pages 34-5. Start of track #11. I calculated that the half note = 46. Instrumentation: 3 clarinets, 2 bass clarinets, C.B clarinet, 6 Fags, 6 Pos, 4 tubas, large Tam Tam. Dvd location is 00:31:43 (or Chapter 13 starting at 1:21).

Bar 1 = G min (G/Bb/D)



Pos I-II-III play *p* < small octave G/Bb/Line 1 D whole notes to G/Bb/D half notes played twice. Pos IV-V-VI play the same but on Great octave G/Bb/small octave D notes. Tubas play *pp* < Contra-octave G/Great

octave D/G/small octave D whole notes tied to whole notes (in effect a *breve* but not notated as such).



Bar 2 = <u>Eb minMaj 7th</u> (Eb/Gb/Bb/D)

Pos play Gb/Bb/D whole notes legato to Gb/Bb/C whole notes decrescendo (Gb/Bb whole notes actually tied to whole notes). Tubas play Great octave Eb/Bb/small octave Eb/Gb whole notes (followed by two half rests). The Tam Tam sounds *pp (L.V.)* a breve (double-whole note).

Bars 3-4 = Repeat Bars 1-2.

Bar 5 = G min (G/Bb/D) to Eb min (Eb/Gb/Bb) to F min (F/Ab/C) to Eb min

Pos play Great octave G/Bb/small octave D/D/Bb/Line 1 D half notes to Eb/Bb/small octave Eb/Gb/Bb/Line 1 Eb half notes to F/small octave C/F/Ab/middle C/F half notes back to the Eb minor half notes.

Bar 6 = D min (D/F/A)

Pos settle on Great octave F/A/small octave D/F/A/Line 1 D whole notes tied to whole notes decrescendo. After a half rest, the tubas play P5 interval dyads Great octave D-A to Db-Ab to D-A half notes.

Bar 7 = G min (G/Bb/D) 00:30cd. Dvd 00:32:19.

The woodwinds now take over the pattern played in Bar 1 by the Pos and tubas. Clarinets play *p* < small octave G/Bb/Line 1 D [written A/middle C/E] whole note triad to two half note triads. The bass clarinets play small octave G and Line 1 D whole notes tied to whole notes, while the C.B. clarinet plays small octave G whole notes. Fags I-II-III sharing the same staff (in the "k" tenor clef) play small octave G/Bb/Line 1 D whole notes to two sets of half note triads. Fags IV-V-VI play Great octave G/BB/small octave D notes.

Bar 8 = Eb minMaj 7th
Bars 9-10 = Repeat Bars 7-8.
Bar 11 = G min to Eb min to F min to Eb min
Bar 12 = D min
Bar 13 = F# min (F#/A/C#) (:58)

Pos and tubas return. Pos play *p* < Great octave F#/A/small octave C#/F#/A/middle C# whole notes to two sets of half notes. Tubas play Contra-octave F#/Great octave C#/F#/small octave C# whole notes tied to whole notes.

Bar 14 = D minMaj 7th (D/F/A/C#) to B half-dim 7th (B/D/F/A)
Bars 15-16 = Repeat Bars 13-14.
Bar 17 = F# min to E min7 (E/G/B/D) to D maj 9 (D/F#/A/C#/E) to E min 7
Bar 18 = F# min
Bar 19 = F# min (1:26)

Woodwinds return in this final phrasing of this pattern. Clarinets play small octave F#/A/middle C# whole notes to two sets of half notes. The bass clarinets play small octave F#/middle C# whole notes tied to

whole notes, and the C.B. clarinet plays small octave F# whole notes. Fags play Great octave F#/A/small octave C#/F#/A/middle C# whole notes to two sets of half notes.

Bar 20 = D minMaj 7th to B half-dim 7th
Bar 21 = D minMaj 7th to B half-dim 7th

Clarinets play small octave F/A/middle C# whole notes to F/A/B whole notes to (Bar 22) F/A/C# whole notes tied to whole notes held fermata (F/A whole notes actually tied from the start of Bar 21). The bass clarinets play small octave D/A whole notes tied to whole notes and tied to (Bar 22) whole notes and to whole notes held fermata and decrescendo. The C.B. clarinet plays small octave F whole notes tied to end of cue.

Bar 22 == D min Maj 7th

CHORD FREQUENCY RESULTS:

Minor (36) = 68%
MinMaj 7 (9) = 17%
Half-dim 7th (8) = 15%

****

"The Chamber" R4M4 *Lento* in C. 14 bars, page 36. Track #11 starting at 1:47. Dvd location is 00:33:11 (or start of Chapter 14).

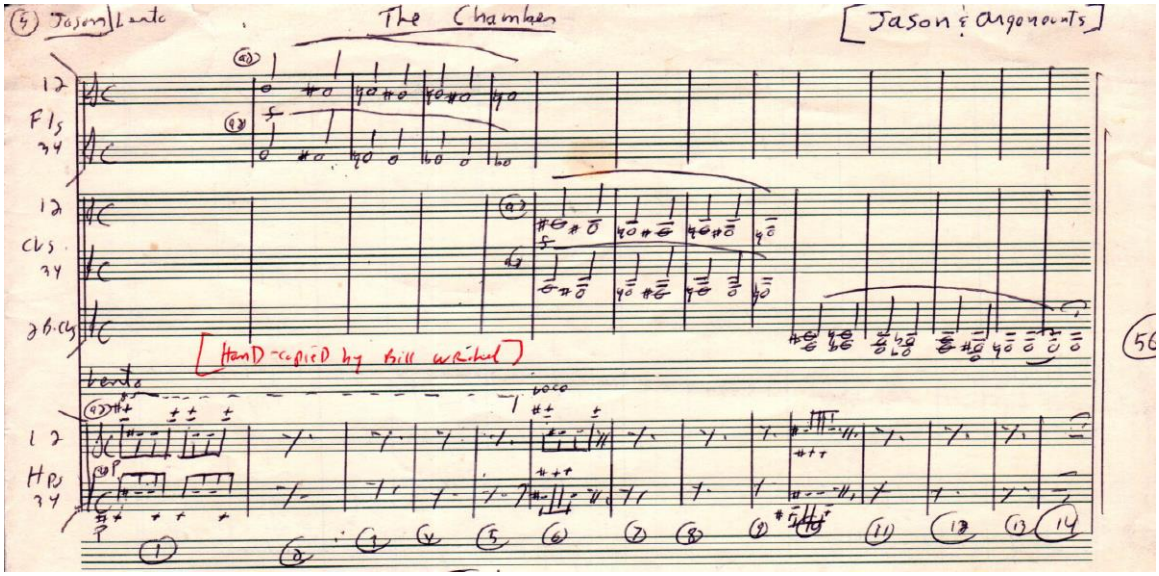
Bars 1-14 = N/A.

4 harps play an ostinato pattern on various registers of C#. Four flutes, followed by 4 clarinets, and then 2 bass clarinets play descending major 3rd interval half note dyads. With the C# notes of the harp, occasionally you may hear a passing chord such as the F# maj (F#/A#/C#).

Specifically, harps I-II play *p* Line 4 C# 8th down to C#-C# Line 3 8ths back up to Line 4 C# 8th (these four notes are connected as a figure by a crossbeam). Repeat the figure in the same bar. The notes are written Lines 3 and 2 but the ottava is applied above the notes. Harps III-IV play middle (Line 1) C# 8th up to Line 2 C#-C# 8ths back down to middle C# 8th (crossbeam connected notes). Repeat in the same bar. All harps repeat Bar 1 thru Bar 5.

In Bar 2, flutes I & II (sharing the same staff) play forte *a2* descending half notes Line 1 B to A# to (Bar 3) A to G# to (Bar 4) G to F# to (Bar 5) F whole note (all notes are played under the legato umbrella). In

Bar 2, flutes III-IV play descending half notes Line 1 G to F# to (Bar 3) F to E to (Bar 4) Eb to D to (Bar 5) Db whole note.



In Bar 6, the harps play the same pattern of C# 8th notes as given but an octave lower register respectively. So harps I-II are now *loco* playing Line 3 C# down to two Line 2 C# 8ths up to Line 3 C# 8th (repeat this figure in the same bar and repeat thru Bar 9). Harps III-IV (bass clef) play small octave C# 8th up to two middle C# 8ths back down to small octave C# 8th. Also in Bar 6, four clarinets take over the pattern played previously by the flutes. They play small octave G/B [written A/middle C#] half notes to F#/A# [written G#/B#] half notes, and so forth to (Bar 9) unison F whole notes.

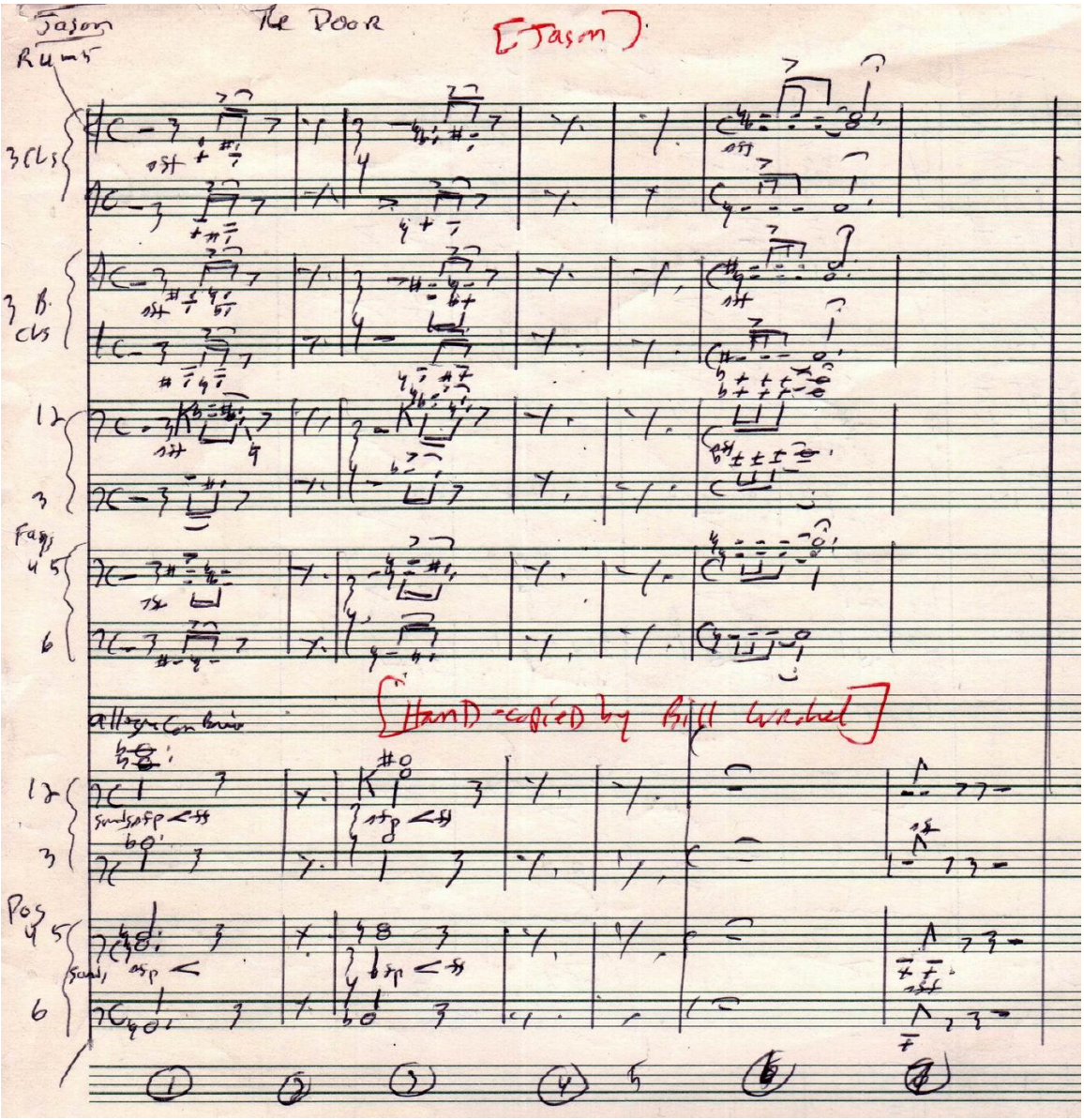
In Bar 10, the harps play an octave lower register thru Bar 13. Two bass clarinets take over the descent of half notes. We find small octave G/B to Gb/Bb half notes to (Bar 11) F/A to Fb/Ab half notes to (Bar 12) Eb/G to D/F# half notes to (Bar 13) F whole notes tied to whole notes in end Bar 14 decrescendo and held fermata.

End of cue. No chords.

****

"The Door" R4M5 *Allegro Con Brio* in C time. 8 bars, page 37. Track # 11 starting at 2:36. Dvd location: N/A. Instrumentation: 3 clarinets,

3 bass clarinets, 6 Fags, 6 Pos. Note: Interesting unused cue involving bitonality (superimposed triads).



Bar 1 = <u>Ab min</u> (Ab/Cb/Eb) and <u>G maj</u> (G/B/D) to <u>G min</u> (G/Bb/D) and <u>F# min</u> (F#/A/C#) and <u>F min</u> (F/Ab/C)

Muted (*sords*) Pos I-II-III play *sfp* < *ff* Ab/middle Cb/Eb dotted half notes (followed by a quarter rest) while muted Pos IV-V-VI play Great octave G/B/small octave D dotted half notes (followed by a quarter rest). After a half and quarter rest, clarinets play *sff* small octave G/Bb/Line 1 D rinforzando 16th legato to F#/A/middle C# 16th (followed by a 16th rest). After a half and quarter rest, the bass clarinets play F#/A/C# rinforzando

16ths to F/Ab/C 16ths (followed by an 8th rest). After a half and quarter rest, Fags I-II-III play small octave G/Bb/Line 1 D rinforzando 16ths legato to F#/A/C# 16ths (followed by an 8th rest) while altri Fags play Great octave F#/A/small octave C# 16ths to F/Ab/C 16ths.[end session 10:12 pm Tuesday 3/2/04]

Bars 2-3 = Repeat Bar 1. [Note: Bar 3 was deleted]

Bar 4 = B min (B/D/F#) and Bb maj (Bb/D/F) to Bb min (Bb/Db/F) and E maj (E/G#/B) and A min (A/C/E) and G# min (G#/B/D#)

In ¾ time, Pos I-II-III play *sfp* < *ff* B/Line 1 D/F# half notes (followed by a quarter rest). Repeat next two bars. Pos IV-V-VI play Great octave Bb/small octave D/F half notes (followed by a quarter rest). Repeat next two bars. After a half rest, clarinets play Bb/Db/F rinforzando 16ths legato to A/middle C/E 16ths (followed by an 8th rest). Repeat next two bars. Bass clarinets play A/C/E rinforzando 16ths to G#/B/E 16ths (followed by an 8th rest). Fags I-II-III play Bb/Line 1 Db/F rinforzando 16ths to A/C/E 16ths, while altri Fags play Great octave A/small octave C/E 16ths to G#/B/D# 16ths.

Bars 5-6 = Repeat Bar 4.

Bar 7 = Eb min (Eb/Gb/Bb) and E min (E/G/B). C time.

Clarinets play *sff* Line 1 Eb/Gb/Bb rinforzando 16ths played twice to Eb/Gb/Bb 8ths tied to dotted half notes held fermata. Bass clarinets play Line 1 E/G/B notes in that same pattern. Fags I-II-III play Line 1 Eb/Gb/Bb notes in that pattern, while altri bassoons play small octave E/G/B notes.

Bar 8 = N/A. Pos play Great and small octave C 8th notes (followed by 8th/quarter/half rest marks).

CHORD FREQUENCY RESULTS:

Minor (26) = 73%

Major (8) = 22%

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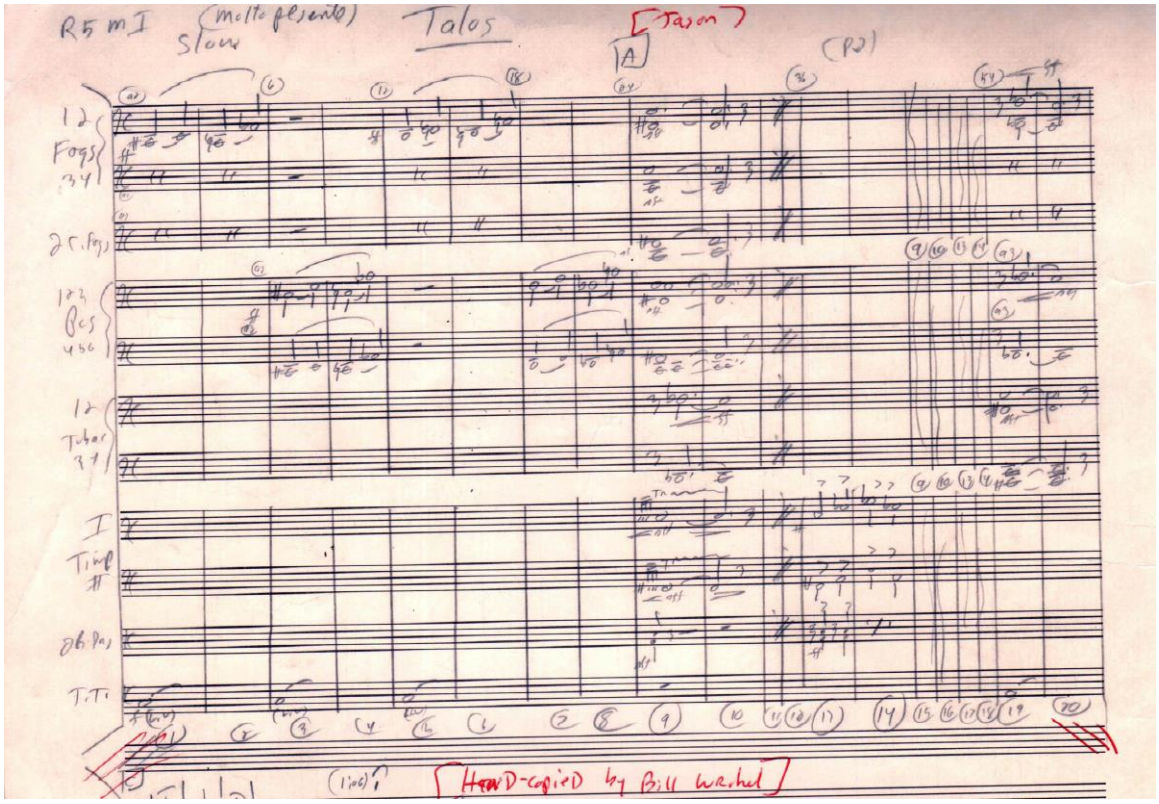
"Talos" R5M1 *Molto pesante* in C. 24 bars, pages 38-39. Start of track #12. Dvd location is 00:34:59 (or Chapter 15 starting at :05).

Bars 1-2 = N/A.



4 Fags and 2 C. Fags play C# up to E (m3 interval) half notes to next bar's C to Ab (m6). Specifically, the bassoons and contra bassoons play *ff* Great octave C# half note legato up to E half note down to (Bar 2) C half note legato up to Ab half note. The Tam Tam sounds *f (L.V.)* a whole note (notated on the 2nd space from the bottom.

Bars 3-4 = N/A.

Tubas III-IV play the same notes and register while tubas I-II play the notes an octave higher register (small octave register).

Bars 5-6 = N/A.

Fags and C. Fags play D to F (m3) and then Db to A (aug 5). Specifically, they play *ff* Great octave D up to F half notes down to (Bar 6) Db up to A half notes.

Bars 7-8 = N/A.

Tubas repeat the phrase but in both Great octave and small octave registers.

Bar 9 = N/A. (:24)

Tutti sounding of the F#/C and C/F# dissonant intervals (dim5th tritone version of F# to C, and A4 version of C to F#). Specifically,

Fags III-IV play *sff* Great octave C and small octave C whole notes tied to dotted half notes next bar (followed by a quarter rest). Fags I-II play Great octave F#/small octave C whole notes tied to dotted half notes next bar. C. Fags play Great octave C/F# whole notes tied to dotted half notes next bar. Pos I-II play small octave whole notes tied to dotted half notes next bar, while Pos III-IV play Great octave F# notes, and Pos V-VI play Great octave C.

After a quarter rest, tubas play < *ff* Great octave and small octave Db dotted half notes tied to whole notes next bar. Timp I beats < *sff* a four-stroke ruff on small octave C 32nd notes (three such notes) to C whole note trill roll tied to whole note next bar, while timp II sounds Great octave F# in that manner. After a quarter rest, the bass drums sounds *sff* quarter notes (followed by a quarter and half rest). Repeat these bars in Bars 11-12.

Bars 13-20 = N/A.

In Bar 13, timp I beats *ff* small octave C up to Eb rinforzando half notes up to (Bar 14) Gb back down to Eb rinforzando half notes. Timp II beats Great octave F# up to A up to (Bar 14) C back to A rinforzando half notes. After a quarter rest, the bass drums beat *ff* rinforzando quarter notes (followed by a quarter rest) and then sounding quarter notes again on this 4th beat. Repeat next bar. Bars 15-16 repeat Bars 9-10. The drums sounding in Bars 17-18 repeat Bars 13-14. In Bar 19, the Tam Tam sounds *f (L.V)* a whole note. Tubas play *sff* Contra-octave F#/Great octave C/F#/small octave C whole notes tied to dotted half notes next bar. After a quarter rest, Fags play Great octave Db and small octave Db dotted half notes crescendo to (Bar 20) Great octave and small octave C dotted half notes fortissimo (followed by a quarter rest). Contra-Fags play Great octave and small octave Db notes to C dotted half notes next bar. Pos play as such also.

Bars 21-24 = N/A. More tritone pairings of half notes F#/C to A/Eb.

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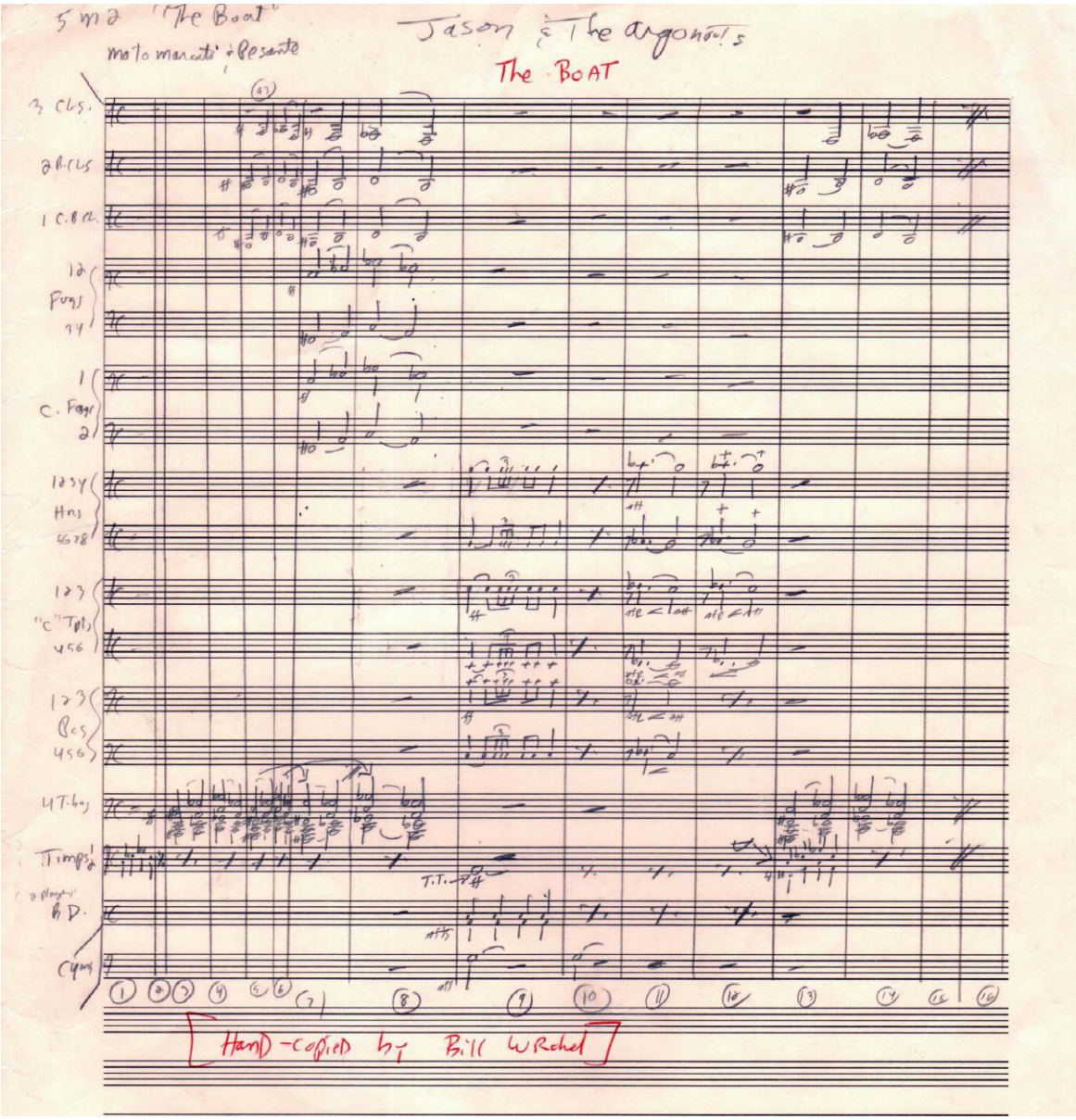
"The Boat" R5M2 *Molto marcato e pesante* in C. Pages 40-42. Track # 12 starting at 1:11. Dvd location is 00:36:12 or Chapter 15 starting at 1:17 (seque)

Bars 1-36 = N/A.

Timp I starts the cue with the ascent beats of quarter notes C-Eb-Gb back to Eb, while timp II beats F#-A-C-A. These beats also occurred in the previous cue "Talos." So at best we may have a linear harmony of the C dim and F# dim that features the tritone intervals mentioned before.



In Bar 1, timp I beats *ff* small octave C-Eb-Gb-Eb quarter notes (repeated thru Bar 8). If seen as melodic harmony, then we have the C dim (C-Eb-Gb) tonality. In Bar 3, tubas play *ff* Contra-octave F#/Great octave C/F#/small octave C half notes legato up to A/Eb/A/Eb half notes to (Bar 4) C/Gb/C/Gb half notes back to A/Eb/A/Eb half notes. Repeat these bars in Bars 5-6 and Bars 7-8. In Bar 5, the C.B. clarinet plays *ff* small octave F# up to A half notes up to (Bar 6) middle C down to A half notes. Repeat next two bars. In Bar 5, the bass clarinets play F#/middle C half notes to unison A half notes to (Bar 6) unison middle C to A half notes. Repeat next two bars. After a half rest in Bar 5, three clarinets play *ff* small octave Eb half note to

(Bar 6) Gb to Eb half notes. Repeat next two bars. In Bar 7, the Fags and C. Fags join in with Great octave F#/small octave C half notes up to A/Eb half notes up to (Bar 8) small octave C/Gb back down to A/Eb half notes.

In Bar 9, four horns play *ff* Line 1 and four horns play Line 2 C [written G] quarter notes tied to 8th notes to "3" triplet value C-C-C 16ths to C-C 8ths to C quarter note. Repeat next bar. Similarly six trumpets equally play Lines 1 & 2 C notes in that pattern. Six Pos play as such on small octave and Line 1 C notes in that pattern. Cymbals crash *sff* on half notes (followed by a half rest), repeated next bar. Two bass drums sound *sff* four quarter notes (repeated thru Bar 12). The Tam Tam sounds *ff* a whole note let vibrate (repeated next three bars). After an 8th rest in Bar 11, the brass sound Db dotted quarter note legato to C half notes. Trumpets and Pos play this *sfp* < *sff* while horns play it *sff*. Repeat next bar except that the horn now play the notes as stopped notes (+ sign over the notes). In Bar 17, the lower registers of the C notes of the brass are eliminated. So, playing the same rhythmic pattern given in Bar 9, horns play on Line 2 C notes unison, trumpets on Line 2 C, and Pos on Line 1 C. Repeat next bar. In bar 19, the trumpets and Pos play rinforzando quarter note tied to dotted 8th note to D 16th to C 8th (followed by an 8th and quarter rest). Repeat next bar. After a half rest in Bar 19, horns play *sff* stopped Line 2 C half notes (repeated next bar). The cymbals and bass drums and Tam Tam play for these four bars as given earlier. In bar 21, C. Fags and Fags play *ff* Great octave F#/small octave C quarter notes up to A/Eb quarter notes up to C/Gb quarter notes back to A/Eb quarter notes (repeated next three bars). The C.B. clarinet and bass clarinet II play small octave F# up to A up to middle C down to A quarter notes, while bass clarinet I plays middle C down to A up to C down to A quarter notes. Repeat next three bars. After a quarter rest, clarinets play small octave Eb-Gb-Eb quarter note (repeated next three bars). Tubas III-IV play *ff* Great octave F#/small octave C quarter notes up to A/Eb quarter notes (followed by a half rest). After a half rest, tubas I-II take over playing small octave C/Gb down to A/Eb quarter notes (repeated next three bars). Timps sound F#/small octave C half notes up to A/Eb up to (Bar 22) C/Gb down to A/Eb half notes. Repeat next two bars. Bass drums sound quarter notes on the 1st and third beats. Etc.

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"The Wreck" R5M3 *Molto pesante* in C. 37 bars, pages 43-45. Track #12 starting at 2:51. Dvd location: Chapter 15 starting at 3:05.

Bars 1-18 = N/A.

In Bar 1, timp I sounds *sff* small octave C-C-C rinforzando quarter notes up to Eb-Gb rinforzando 16th notes (followed by an 8th rest). Repeat next bar. Timp II sounds Great octave F#-F#-F# rinforzando quarter notes up to A-C 16ths (followed by an 8th rest). The bass drums sound *sff* quarter notes on the first beat (followed by a quarter and half rest). Pos play *sff* Great octave and small octave C dotted half notes legato to F#/A 8th notes (followed by an 8th rest) to (Bar 2) F# dotted half note up to small octave C rinforzando 8th note (followed by an 8th rest). Fags and C. Fags play Great octave C dotted half notes to F# rinforzando 8th notes (followed by an 8th rest) to (Bar 2) F# dotted half notes down to C 8ths.

In Bar 3, the clarinets/bass clarinets/C.B. clarinet play *ff* descending half notes middle C to small octave A to (Bar 4) F# to Eb half notes (all played legato). Fags and C. fags play the same but also an octave lower register. Tubas play it additionally an octave lower register so that tuba I starts on middle C, tubas II-III on small octave C, and tuba IV on Great octave C half notes (and so forth). Timp I plays "3" triplet value quarter notes small octave C-Eb-Gb down to "3" triplet value quarter notes Eb-C-Eb. Timp II plays Great octave F#-A-C to A-F#_A. The Tam Tam is rolled on whole notes for two bars *p* < *f* >. Bars 17-18 were deleted.

Bars 19-20 = F maj 7th (F/A/C/E) and F# half-dim 7th (F#/A/C/E) (3:34)

Trumpets and clarinets are prominent playing the F maj 7 whole note chord tied to next bar. Yet the bass clarinet/C.B. clarinet/Fags/C. Fags/tubas play the F# note (part of their C#/C dyad), so this possibly adds the F# half-dim 7th tonality (F#/A/C/E) to the ambiguity factor!

So we find clarinets playing *sff* Line 2 E/F/A whole notes tied to whole notes next bar. Bass clarinets play small octave F# whole note tied to next bar (same for the C.B. clarinet). Fags play Great octave C/F#/small octave C whole notes tied to next bar, while C. Fags play Great octave C/F# whole notes. Trumpets play Line 1 F/A/Line 2 C/E/F/A whole notes tied to next bars. Tubas I-II play Great octave and small octave C whole notes tied to next bar, while tubas III-IV play Contra-octave F#/Great octave F# whole notes. After a quarter rest, horns play Line 2 Db half note to C quarter note tied to C whole note next bar. After a quarter rest, Pos play Line 1 Db half note to middle C quarter note tied to whole note in Bar 20. Timps sound the Great octave F#/small octave C quarter notes in Bar 19 (followed by rests).

After a half rest in Bar 20, they beat "3" triplet value 8th notes F#/C up to A/Eb up to C/Gb To same C/Gb down to A/Eb quarter notes to F#/C. The cymbals sound a whole note in Bar 20. Bass drums sound quarter notes in Bar 19.

Bar 21 = N/A. Timps beat triplet 8th notes (rising to falling, rising to falling).

Bars 22-23 = Repeat Bars 19-20.

Bar 24 = N/A.

Bars 25-26 = Repeat Bars 19-20.

Bar 27 = N/A.

Bars 28-30 (3:58) = F# dim 7 (F#/A/C/Eb).

Bars 31-37 = N/A.

CHORD FREQUENCY RESULTS:

Major 7th = 50%

Dim 7th = 50%

****

"Hera Speaks" R5M4 *Moderato* in 5/8 time. 14 bars, page 46. Track #13. Dvd location is 00:39:36 Chapter 15 starting at 4:41 as Jason pleads with the Hera figurehead afloat in the bay how to defeat Talos.

Bars 1-14 = N/A. Note: Same dynamics encountered in the previous cue, "Hera Speaks."

****

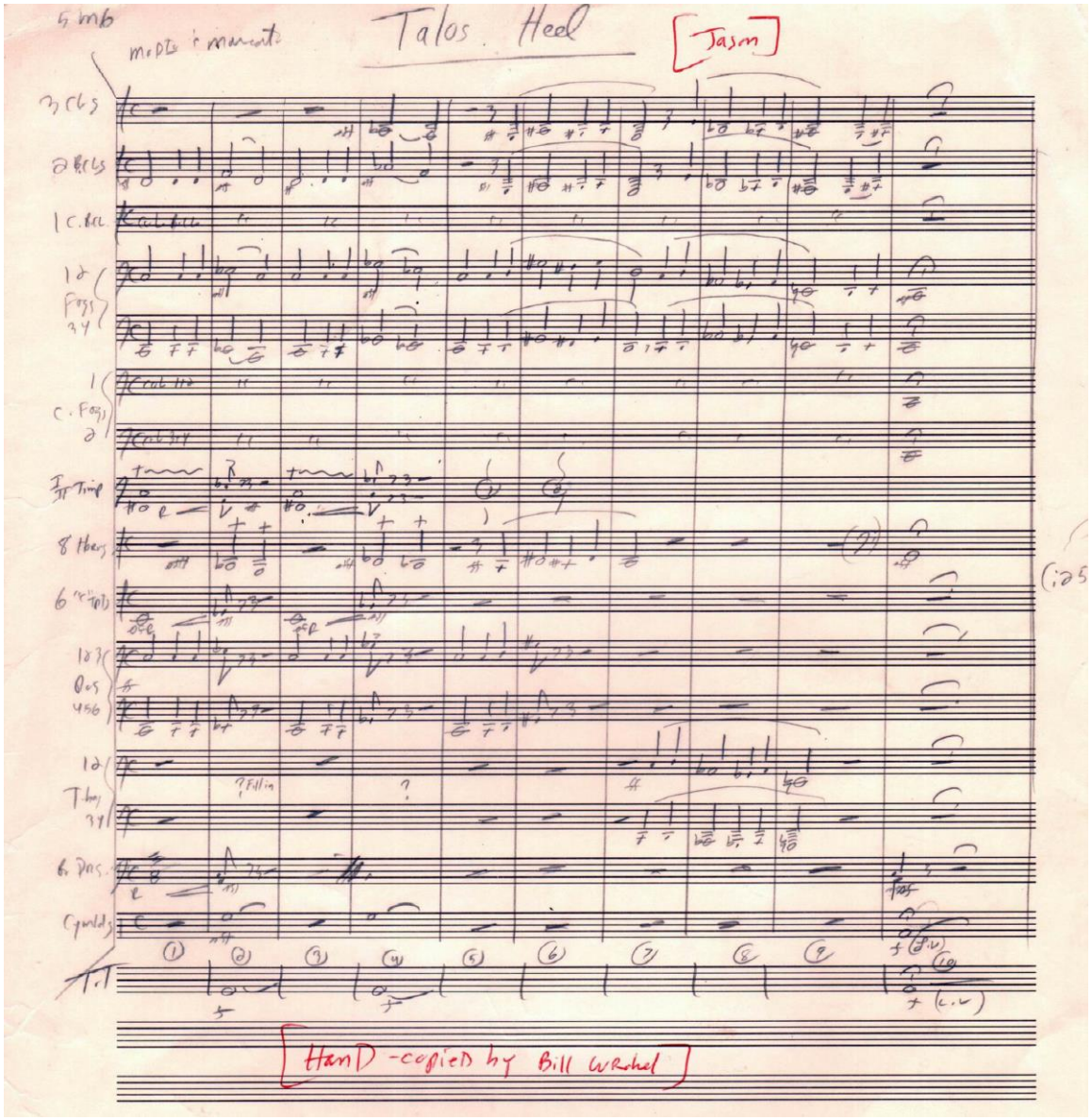
"The Attack" R5M5 *Molto pesante* in C time, 25 bars, pages 47-48. Start of track #14. Dvd location is 00:40:56 (or Chapter 15 starting at 6:02).

Bars 1-25 = N/A. End Bar 25 features a four-tone cluster of whole notes Bb/C/D/F#.

****

"Talos Heel" R5M6 *Moderato e marcato* in C time, 10 bars, page 49. Track #14 starting at 1:12. Dvd location: Chapter 15 starting at 7:43.

Bars 1-10 = N/A.



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"Talos Death" R6M1 *Allegro agitato* in C time, 44 bars, pages 50-53. Track # 14 starting at 1:40. Dvd location: [Note: the recording skipped end Bar 10 in "Talos Heel" as it seques into "Talos Death"]

Bars 1-10 = <u>F# dim 7th</u> (F#/A/C/Eb)

Bars 11-12 = <u>F# dim 7th</u> F# Dim 7 and <u>Eb min</u> (Eb/Gb/Bb) and <u>E min</u> (E/G/B)

Bars 13-16 = <u>F# dim 7th</u> and <u>D min</u> and <u>Eb min</u>

Bars 17-18 = <u>F# dim 7th</u> and <u>C min</u> (C/Eb/G) and <u>C# min</u> (C#/E/G#)

Bars 19-24 = <u>N/A</u>.

Bar 25 (2:33) = <u>F maj 7th</u> (F/A/C/E)

The F maj 7 full chord is played by the trumpets and clarinets. Yet, as given in "The Wreck," the F# tone is also played by other instruments so that the F# half-dim 7th tonality can be added in the mix.

Bars 26-32 = Same as above.

Bars 33-35 = <u>N/A</u>.

Bars 36-38 = <u>F# dim 7th</u> again (played by brass) but Fags play Bb/C/D/F# cluster.

Bar 39 (3:04) = <u>D min</u> (D/F/A) to <u>Eb min</u> (Eb/Gb/Bb)

Cymbals sound. After a quarter rest, 3 trumpets play D min dotted half note chord tied to whole notes next bar. After a half rest, 3 other trumpets play Eb min (while the other trumpets play the overlapping D min).

Bar 40 = <u>A min</u> (A/C/E) to <u>B maj</u> (B/D#/F#)

Three Pos play A min whole note chord. After a quarter rest, 3 more Pos play the B maj (B/D#/F#) dotted half note chord.

Bars 41-42 = <u>F# dim 7th</u>

Bars 43-44 = <u>N/A</u>. Tied Bb whole notes are sounded.

CHORD FREQUENCY RESULTS:

Minor = 40%

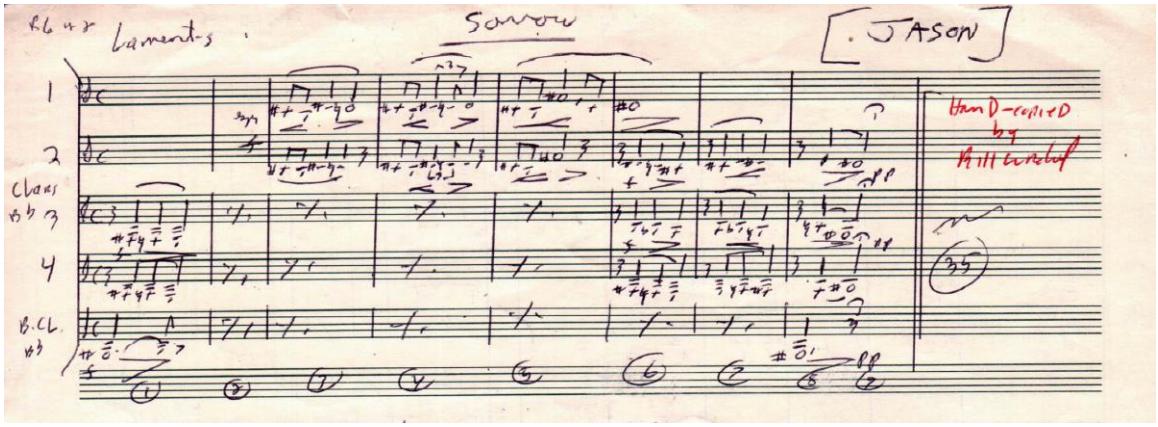
Major = 2%

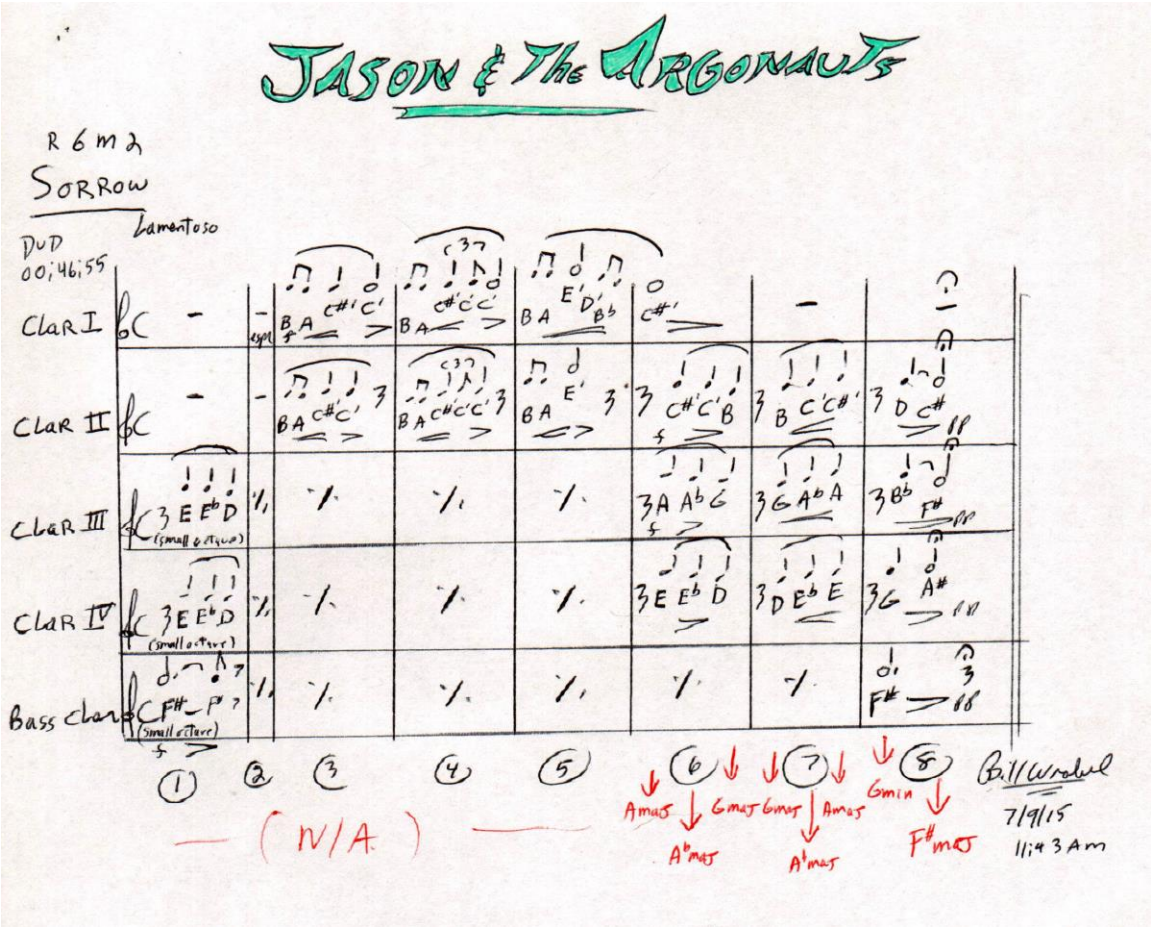
Maj 7 = 6%

Dim 7 = 46%

****

"Sorrow" R6M2 *Lamentoso* in C time, 8 bars, top of page 54. Dvd location is 00:46:55 (start of cd track # 15). Instrumentation: 4 clarinets and 1 bass clarinet.





NOTE: The music starting at 00:45:08 is not a separate cue. It appears to be a mix of patterns from both "The Departure" and "The Argo" cues.

Bars 1-5 = N/A.

Clarinets III-IV play *f* > (after a quarter rest) small octave E-Eb-D legato quarter notes (repeated thru Bar 5). The bass clarinet plays *f* > small octave F# dotted half note tied to 8th note (followed by an 8th rest). Repeat thru Bar 7. In Bar 3, clarinets I-II play *espr f* < > small octave B-A quarter notes (crossbeam connected) up to middle C# quarter note to C half note. In Bar 4, they play B-A 8ths to "3" triplet value C# quarter note to triplet value C 8th to normal value C half note. In Bar 5, they play B-A 8ths up to E half note to D-Bb 8ths.

Bar 6 = A maj (A/C#/E) to Ab maj (Ab/C/Eb) to G maj (G/B/D)

After a quarter rest, clarinets II-III-IV play *f* > E/A/middle C# quarter notes to Eb/Ab/C to D/G/B. Clarinet I plays middle C# whole note decrescendo (silent next two end bars). If you include the F# note played by the bass clarinet, you would have the F# min 7th (F#/A/C#/E). F#/Ab/C/Eb would be a non-applicable tonality under the circumstances unless you make

that F# the enharmonic Fb and construe an inversion of the Ab Dom 7th (Ab/C/Eb/Gb). That's stretching it a bit!

Bar 7 = G maj to Ab maj to A maj

After a quarter rest, those clarinets play D/G/B quarter notes to Eb/Ab/C quarter notes to E/A/C#.

Bar 8 = G min (G/Bb/D) to F# maj (F#/A#/C#)

After a quarter rest, they play > *pp* G/Bb/Line 1 D quarter notes legato to F#/A#/C# half notes held fermata. The bass clarinet plays F# dotted half note followed by a quarter rest held fermata.

End of cue.

CHORD FREQUENCY RESULTS:

Minor (1) = 12.5%

Major (7) = 87.5%

****

"Hera's Warning" R6M3 *Moderato* in 5/8 time, 14 bars, bottom part of page 54. Dvd location is 00:47:56 (or Chapter 16 starting at 2:54). CD Track #15 starting at :39.

Bars 1-14 = N/A. [Note: previously discussed Hera music is duplicated in this cue]

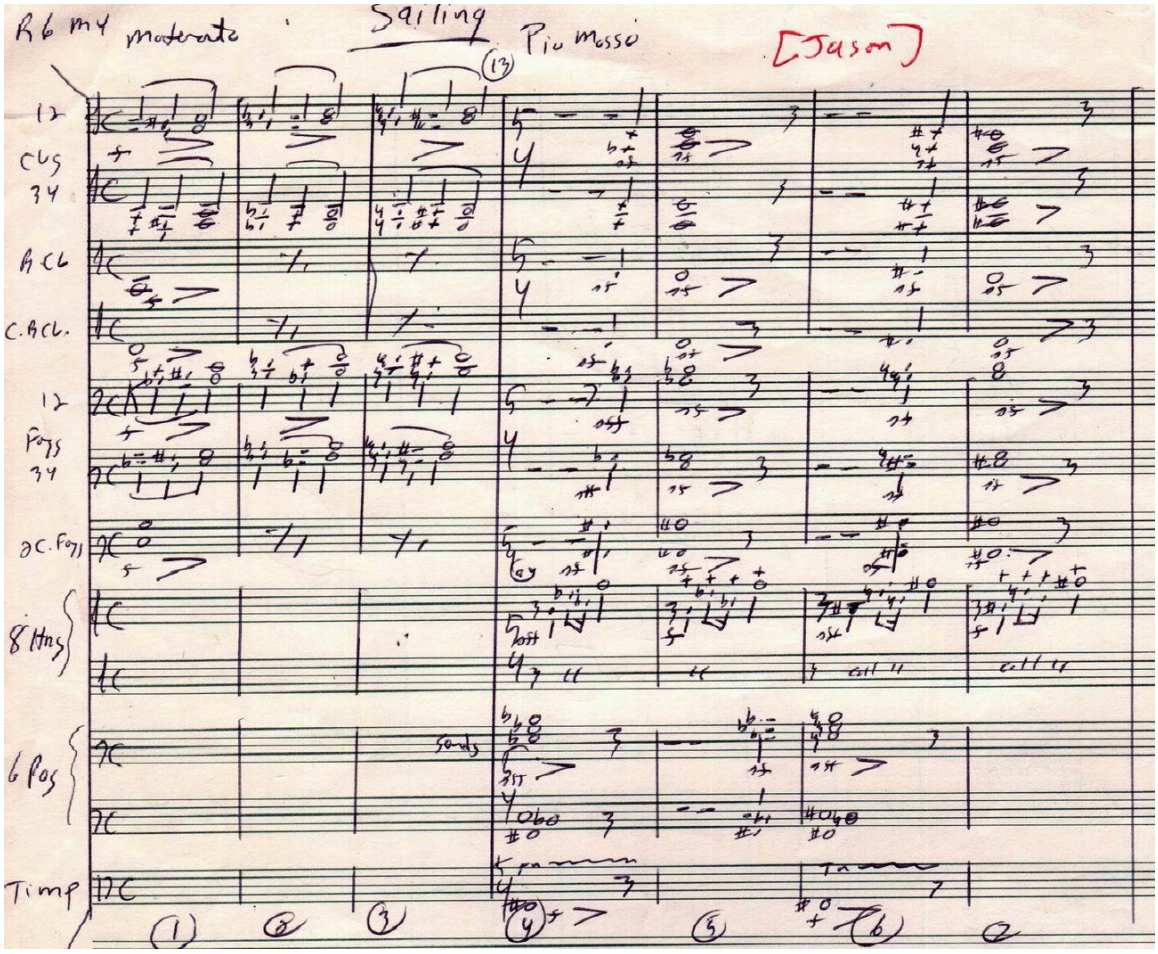
****

"Sailing" R6M4 *Moderato* in C time, 11 bars. Page 55. Dvd location is 00:48:36 (or Chapter 16 starting at 3:34). [Note this cue is not on the cd]

Bars 1-3 = N/A. No clear-cut chords in the shifting quarter note dyads over a whole tone dyad of C/G. The initial sound is that of the C min (C/Eb/G). We find four clarinets (and also the Fags choir) playing small octave and Line 1 Eb/B quarter notes to D/F# quarter notes to Eb/G half notes in Bar 1. The bass clarinet plays small octave G whole note *f* > (repeated next two bars). The C.B. clarinet plays middle C whole note (repeated next two bars). The C. Fags play small octave C/G whole notes (repeated next two bars). In Bar 2, the clarinets and Fags play small octave and Line 1 Fb/Ab to Eb/G quarter notes to Fb/Ab half notes. In Bar 3, they play F/A to E/G# quarter notes to F/A half notes.

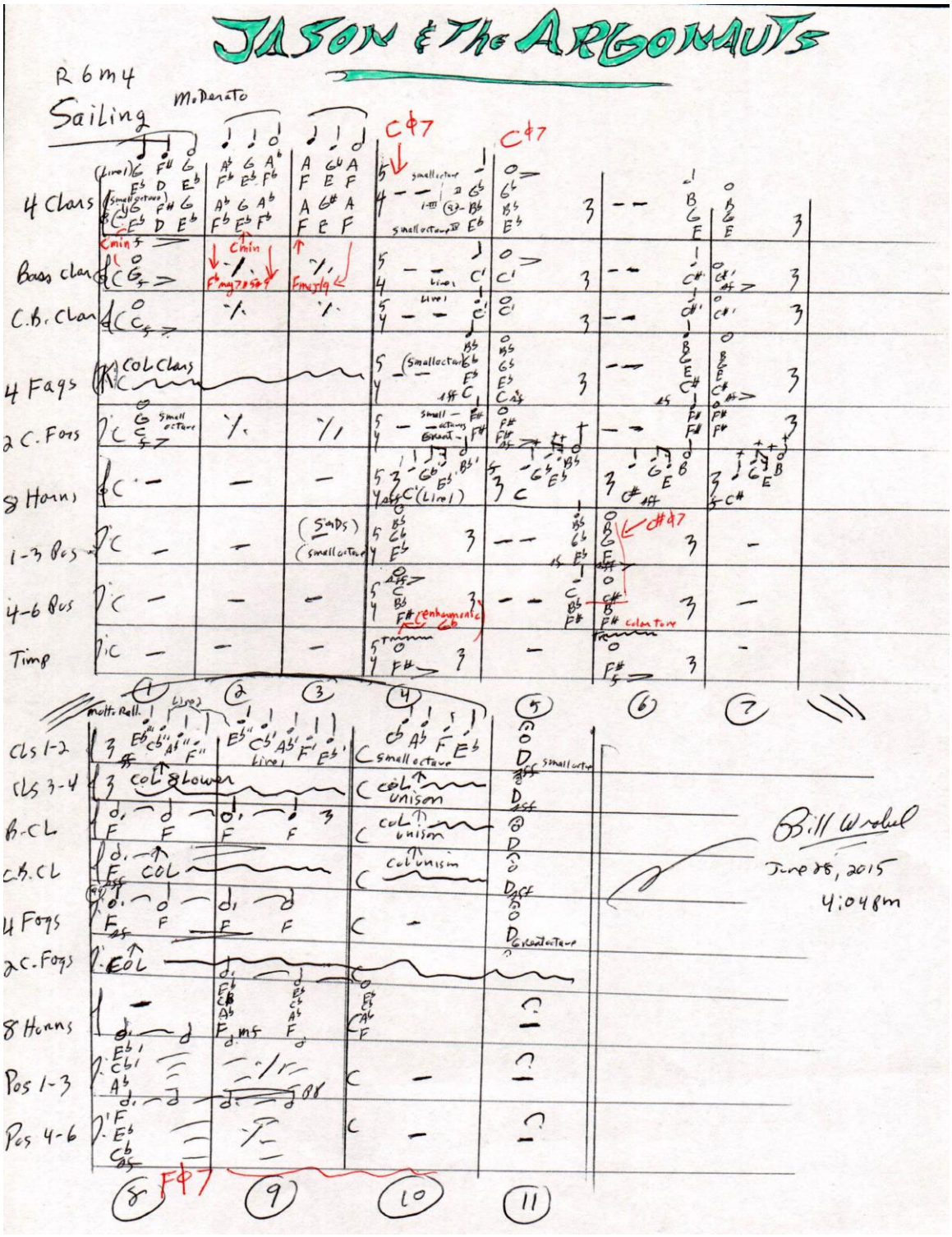
Bar 4 = <u>Eb min</u> (Eb/Gb/Bb) and <u>C half-dim 7th</u> (C/Eb/Gb/Bb) *Piu Mosso* in 5/4 time. Dvd 00:48:49.

Muted Pos I-II-III sound the small octave Eb min whole note chord (followed by a quarter rest) while Pos IV-V-VI play Great octave F#/Bb/small octave C. Curious that Herrmann has Pos VI playing the F# enharmonic note for Gb (played by Pos II). Combined we hear the C half-diminished 7th (C/Eb/Gb/Bb). The timp also plays the Great octave F# whole note as a trill roll (*tr*^^^^^^^^) followed by a quarter rest. After a quarter rest, horns play *sff* middle C quarter note up to Gb dotted 8th down to Eb 16th up to B [written Line 2 F] half note. Repeat next bar (but as stopped notes). After two half rests, clarinets play small octave Eb/Gb/Bb quarter notes (clarinets I-II on Bb) *sf* to (Bar 5) Eb/G/Bb whole notes *sf* > (followed by a quarter rest). [I believe it should be Gb but Herrmann forgot to insert the flat accidental]



The bass clarinet and C.B. clarinet play this pattern on middle C quarter note to (Bar 5) C whole note (followed by a quarter rest). Fags play

sff small octave C/Eb/Gb/Bb quarter notes to (Bar 5) C/Eb/Gb/Bb whole notes (followed by a quarter rest). Contra-Fags play Great octave and small octave F# quarter notes to (Bar 5) F# whole notes.



Bar 5 = C half-dim 7th (C/Eb/Gb/Bb)
Bar 6 = C# half-dim 7th (C#/E/G/B).
Bar 7 = C# half-dim 7th
Bars 8-10 = F half-dim 7th (F/Ab/Cb/Eb). *Molto Rall*

After a quarter rest, clarinets play *ff* descending quarter notes thru Bar 10 starting on Lines 2 and 3 Eb-Cb-Lines 1 & 2 Ab-F to (Bar 9) Eb-Cb/small octave and Line 1 Ab-F-Eb to (Bar 10 in C time) unison middle Cb-Ab-Fb-Eb quarter notes to (end Bar 11) D whole note *sff* and held fermata. The bass clarinet and C.B. clarinet also join in on this pattern and register in Bars 10 & 11. Back in Bar 8, the bass clarinet and C.B. clarinet play *sff* > small octave F dotted half note tied to half note and tied to (Bar 9) dotted half note tied to quarter note (followed by a quarter rest). Fags and C. Fags play Great octave F dotted half notes tied to half note and tied to next bar in that pattern. Silent in Bar 10, they play in end Bar 11 Great octave D whole note *sff* and held fermata.

Bar 11 = N/A. The D whole notes are sounded (held fermata). Top staff Pos in Bar 8 play Ab/middle Cb/Eb dotted half notes tied to half notes and tied to next bar in that pattern (silent next two end bars). Pos IV-V-VI play Cb/Eb/F small octave notes in that pattern. In Bar 9, stopped horns play *mf* small octave F/Ab/middle Cb/Eb [written middle C/Eb/Gb/Bb] dotted half notes tied to half notes and tied to (Bar 10 now in C time) whole notes. In Bar 11, we find the horns staves showing whole rests held fermata.

End of cue.

CHORD FREQUENCY RESULTS:

Half-Dim 7th: 100%

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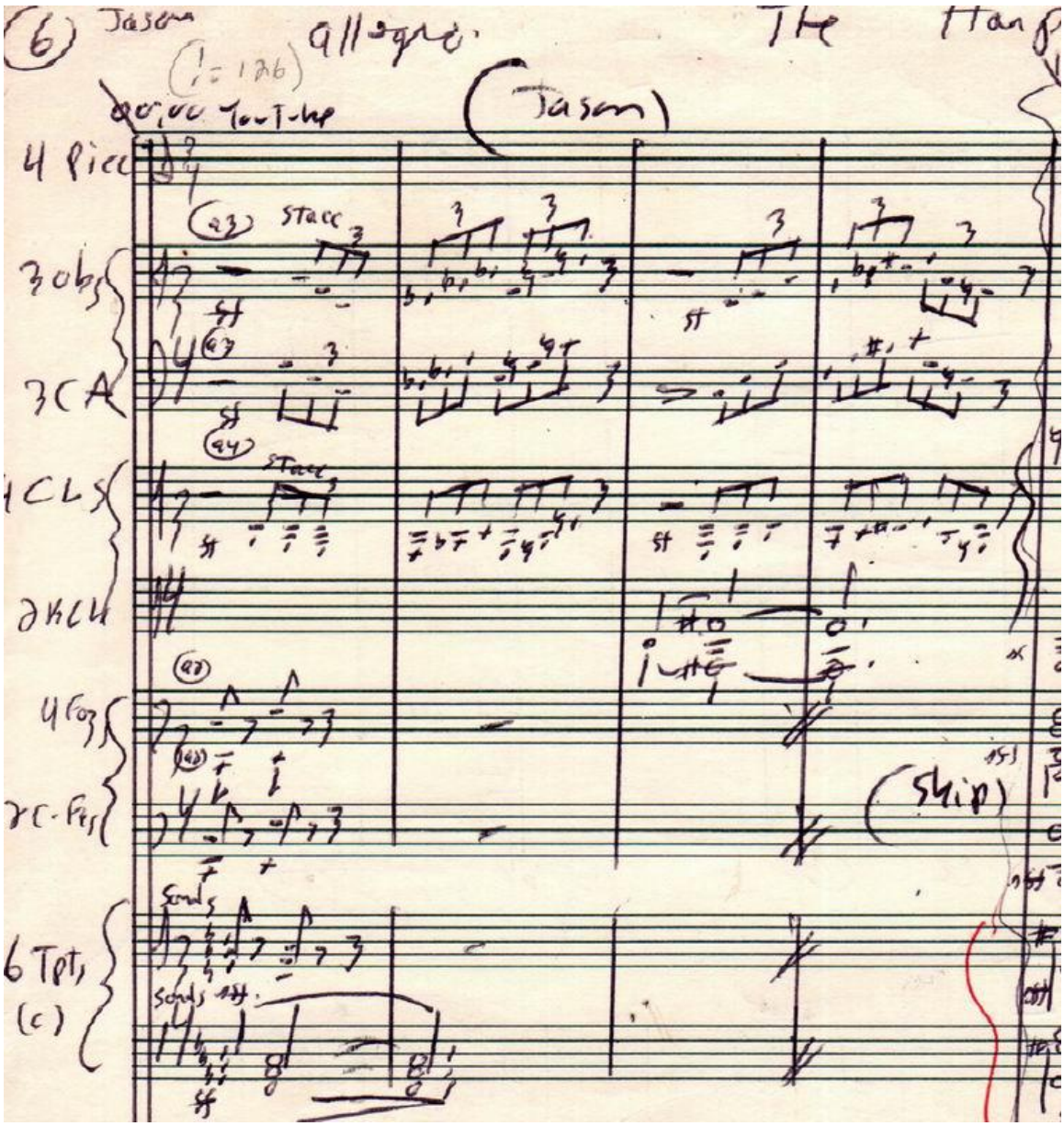
"The Harpies" R6M5 *Allegro* in ¾ time signature. 50 bars, pages 56-59. Track # 16. Dvd location is 00:49:52 (or Chapter 17 starting at :35). [Note: This cue is difficult to clearly delineate chords because of the fast-paced nature of the cue and quick changes of tonalities, subject to various interpretations]

Bar 1 = Eb min (Eb/Gb/Bb) and C half-dim 7th (C/Eb/Gb/Bb) and D min (D/F/A) and D min/9th (D/F/A/E)

Harps I & II pluck Lines 1 and 2 Eb min (Eb/Gb/Bb) dotted half note chords let vibrate *sff (L.V.)*. Muted trumpets I –II-III play Line 1 Eb/Gb/Bb 8ths (followed by an 8th rest) to D/F/A 8ths (followed by an 8th

and quarter rest). Muted trumpets IV-V-VI play *ff* Eb/Gb/Bb quarter notes to D/F/A half notes decrescendo and tied to dotted half notes next bar. Fags and C. Fags play Great octave and small octave C 8th notes (followed by an 8th rest) to E 8ths (followed by an 8th and quarter rest). Very briefly, therefore, we briefly hear the C half-diminished 7th (C/Eb/Gb/Bb) on the first beat (or first half-beat!). Harps III-IV, after a quarter note, pluck Lines 1 and 2 D min (D/F/A) half note chords. Fags & C. Fags, as given, play the E 8th notes, so briefly we hear the D min/9 (D/F/A/E) tonality. 3 oboes/3 C.A./4 clarinets begin staccato triplet 8th note patterns on descending Line 1 (small octave for clarinets) A-F-D 8ths.



Bar 2 = Eb min (Eb/Gb/Bb) to D min (D/F/A)

Oboes/english horn/clarinets play rising "3" triplet value 8ths Eb-Gb-Bb to D-F-A (in effect the Eb min to D min linear harmony) followed by a quarter rest.

Bars 3-4 = Eb min (Eb/Gb/Bb) and C half-dim 7th (C/Eb/Gb/Bb) and D min (D/F/A) and D min/9th (D/F/A/E)

Fags/C. Fags/trumpets/harps repeat Bars 1-2. Two bass clarinets join in here to play *ff* unison middle C quarter notes to small octave and Line 1 E [written F#] half notes tied to dotted half notes next bar. After a half rest in Bar 3, three oboesd/3 english horns/4 clarinets play *ff* Line 1 (small octave for clarinets) D-F-A triplet 8ths (crossbeam connected) up to (Bar 4) G-Bb-C# 8ths up to descending triplet 8th notes D-A-F (followed by a quarter rest).

Bars 5-6 = Eb min (Eb/Gb/Bb) and C half-dim 7th (C/Eb/Gb/Bb) and D min (D/F/A) and D min/9th (D/F/A/E) (:06)

Muted Pos take over the patterns played previously by the trumpets. Bass clarinets play unison middle C 8ths (followed by an 8th rest) to E 8ths (followed by an 8th and quarter rest). Fags and C. Fags play *sff* Great octave and small octave C quarter notes legato up to E half notes tied to half notes next bar (followed by a quarter rest). Harps I-II play small octave Gb/Bb/Line 1 Eb/Gb/Bb/Line 2 Eb dotted half notes. After a quarter rest, harps III-IV play F/A/Line 1 D/F/A/Line 2 D half notes. After a half rest, the oboes/English horns/clarinets play D-F-A triplet value 8ths to (Bar 6) G-Bb-C# 8ths . The English horns continue on Line 2 D 8th (followed by rests) while the oboes continue on Line 2 D-F#-A 8ths (followed by a quarter rest) and clarinet play this an octave lower register.

Bars 7-8 = Eb min (Eb/Gb/Bb) and C half-dim 7th (C/Eb/Gb/Bb) and D min (D/F/A) and D min/9th (D/F/A/E)

Bar 9 = D min 7th (D/F/A/C) but sustained D min (D/F/A).

Bar 10 = Eb min

Bar 12 = D min

Bar 13 = C min 9 b 5th (C/Eb/Gb/Bb/D) (:18)

Bar 14 = N/A.

Bar 15 = See Bar 13.

Bar 16 = D min

Bar 17 = C min 9 b 5th to D min/9th

Bar 18 = N/A.
Bar 19 = See Bar 17.
Bar 20 = N/A.
Bar 21 = Bb min (Bb/Db/F) to A min(A/C/E) (:28)
Bar 22 = D min to Eb min
Bar 23 = Bb min to A min
Bar 24 = D min to G min
Bar 25 = C half-dim 7th to D min (or D min/9). Bass clarinets play C so perhaps we have the D min 9 (D/F/A/C/E).
Bar 26 = N/A.
Bar 27 = Eb min to D min (or D min/9).
Bar 28 = N/A.
Bar 29 = C half-dim 7th to D min (or D min 9). Bass clarinets play C so perhaps we have the D min 9 (D/F/A/C/E).
Bar 30 = N/A.
Bar 31 = Bb min to A min
Bar 32 = N/A.
Bars 33-34 = D min (D/F/A) or B half-dim 7th (B/D/F/A) :45 cd. Dvd 00:50:37.

We find the triplet ascent of english horns/trumpets/Pos, yet piccolos (etc) play B/D full note dyads. So this can be read as the B half-diminished 7th (B/D/F/A). So we find piccolos playing *sfp* < Line 1 B/Line 2 D and Line 2 B/Line 3 D dotted half notes tied to half notes next bar to Lines 2 & 3 C/Eb rinforzando 8th notes *sff* (followed by an 8th rest). Three oboes play Line 2 D/B/Line 3 D dotted half notes tied to half notes next bar to Eb/Line 3 C/Eb rinforzando 8ths (followed by an 8th rest). Clarinets play the same but an octave lower register. Two bass clarinets play small octave D dotted half note tied to half note next bar to Eb rinforzando 8th (followed by an 8th rest). Fags and C. Fags play Contra-octave D to Great octave Eb notes in that pattern. Four cymbals are rolled on dotted half note to half note next bar and followed by a rinforzando 8th note. In these patterns just given, repeat in Bars 35-36.

After a half rest, 3 english horns/6 trumpets/ 6 Pos play ascending triplet value 8th notes starting Line 1 (small octave for Pos) D-F-A to (Bar 34) G-Bb-Line 2 C# 8ths (followed by a half rest)
Bar 35-36 = D min (D/F/A) or B half-dim 7th (B/D/F/A)

Bars 37-38 = D min (D/F/A) or B half-dim 7th (B/D/F/A)

These are perplexing bars because of the way the trumpets are notated. We find them playing (if still heard as "C" trumpets) Line 1 E/Line 2 C#/E dotted half notes tied to dotted half notes next two bars and to half notes in Bar 40. Yet they are the <u>only</u> instruments playing C#/E notes. However, if you transpose C#/E (assuming Herrmann's normally used Bb trumpets), then we would of course have B/D notes and these would conform to what the other instruments are playing. So I believe Herrmann made a mistake here, thinking in terms temporarily of Bb trumpets for those bars. Perhaps I am mistaken and Herrmann wanted this added unusual dissonance that is a bit out of character with the patterns already set previously. Piccolos play the same dotted half notes as given in Bar 33 but now tied to half notes next bar to Lines 2 & 3Eb quarter notes. Etc. Harps I & II play ascending glissandi in the key signature of seven flats (Cb maj/Ab min) starting on Great octave E (harp I) and Great octave F (harp II) 32nd note up to (Bar 38) Line 4 F gliss downward. Harps III-IV are gliss in C maj/A min.

Bars 41-42 = <u>Gb aug</u> (Gb/Bb/D).

Trumpets play Line 1 D dotted half note tied to quarter note next bar (followed by a quarter rest) to Eb quarter note to (Bar 43) D dotted half note tied to half note next bar (followed by a quarter rest). Pos play this pattern on Great octave and small octave D dotted half notes (and so forth). Harps repeat the glissandi. After a quarter rest, bass clarinets play small octave Gb/Bb half notes *sff* tied to dotted half notes next bar (repeat in Bars 43-44). Fags play (after a quarter rest) Contra-octave Bb/Great octave D/Gb/Bb half notes tied to dotted half notes next bar (repeated next two bars), while C. Fags play Great octave Gb/Bb half notes tied to dotted half notes next bar. The cymbals roll dotted half notes each bar.

Bars 43-44 = <u>Gb aug</u>. Note: After this point (1:02) at the end of Bar 44, Bars 25-44 are repeated.

Bars 45-46 = <u>Gb aug</u> (1:31)

Bar 47-48 = <u>Gb aug</u>

Bar 49 = <u>Eb minMaj 7th</u> (Eb/Gb/Bb/D)

The bass clarinets play crescendo on small octave Eb [written F] dotted half note legato to (end Bar 50) D dotted half note *sff* and held fermata. Fags and C. Fags play Great octave Eb dotted half note to (Bar 50) D dotted half note held fermata. After a quarter rest, Pos play *sfp* < *sff* Great octave D/Gb/Bb (2 Pos per note) half notes tied to quarter notes next bar (followed by a quarter rest and then another quarter rest held fermata).

Cymbals are rolled a dotted half note crescendo to (end Bar 50) 8th note *sff* followed by rests.

Bar 50 = Gb aug (Gb/Bb/D)
End of cue.

CHORD FREQUENCY RESULTS : Precise results are inconclusive. As stated earlier, the chord profile is subject to interpretation. If strictly minor chords, then the frequency is 88% with 12% augmented triads. If half-diminished 7ths are included, then 29% for them (59% for minor, and 12% for augmented). If min/9 chords and min 9 chords are included, there are even more complexities.

****

"The Nets" R7M1A *Allegro Mod e molto pesante e marcato* in 6/8 time, 68 bars, pages 60-64. Start of track # 17. Dvd location 00:54:00 or Chapter 17 starting at 4:44 (essentially the start of Chapter 18). This is an especially ostinato-driven cue (and one of my favorites)!

By the way, I re-orchestrated the cue that Aleksandar Popovic performed via Midi:

https://www.youtube.com/watch?v=Ex90KDWA73k [Nets]

Bars 1-2 = N/A.

Clarinets I & II play the delayed triplet to triplet ostinato rhythmic pattern on *Chalumeau* register G notes. So we find clarinets playing *ff* small octave G [written A] dotted 8th note to G 16th to G 8th (these three notes are crossbeam connected) to G-G-G 8ths (crossbeam connected). Repeat in Bar 2 to (Bar 3) G 8th (followed by two 8th/quarter/8th rest marks). It is at this point in Bars 3-4 that clarinets III & IV take over the ostinato so that the first two clarinets can have a very quick smoke break before Bar 5 rolls along!

Bars 3-6 = N/A.

As given, the first two clarinets end on the G 8th while clarinets III-IV take over that same ostinato pattern. The bass clarinet & contra bass clarinet play *p* < Line 1 Eb [written F] dotted half note to (Bar 4) D [written E] dotted half note to (Bar 5) Db dotted half note *ff* down to (Bar 6) small octave A [written B] dotted half note decrescendo. All four notes are played

under the legato arc/umbrella. In Bar 5, clarinets III-IV play G 8th followed by rests as clarinets I-II return to play the ostinato for two bars.

Bars 7-10 = N/A. See Bars 3-4 for the clarinets III-IV.

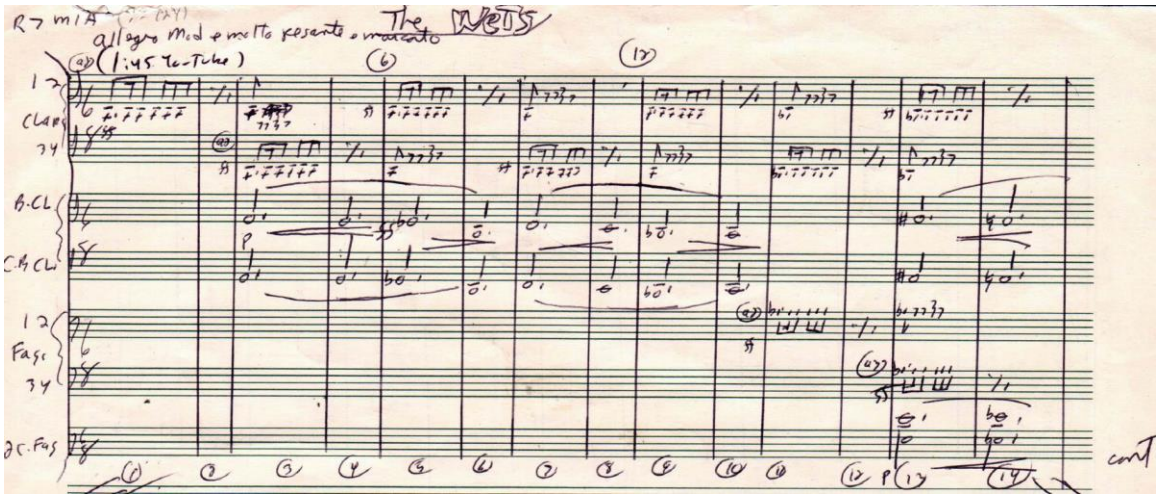
The bass clarinet and C.B. clarinet play < > middle C [written D] dotted half note to (Bar 8) Bb [written middle C] dotted half note to (Bar 9) Ab [written Bb] dotted half note to (Bar 10) G [written A] half note. In Bar 7, clarinets I-II play the G 8th followed by rests while clarinets III-IV return to take over the ostinato for two bars (and so forth).

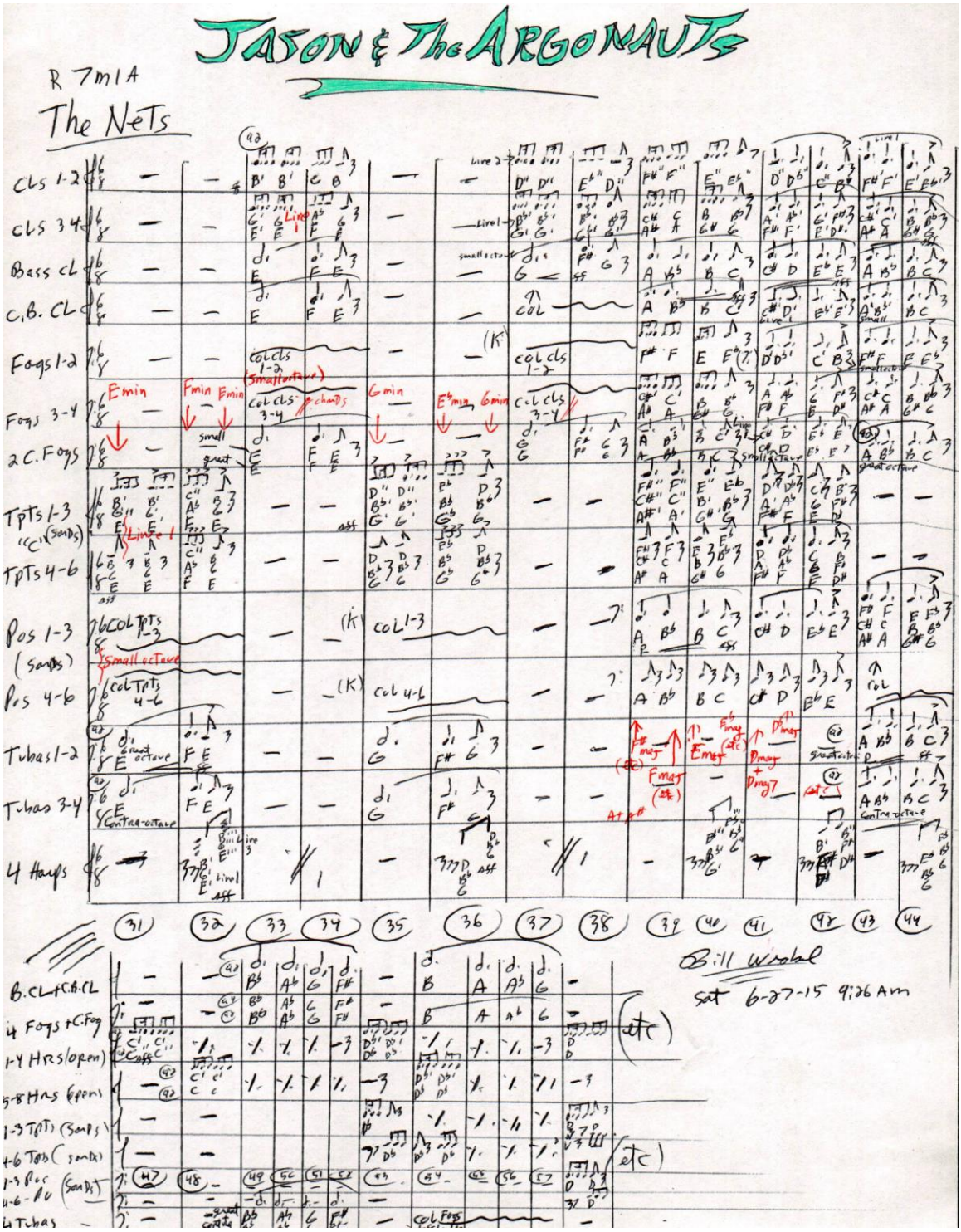
Bars 11-12 = <u>N/A</u>. (:12)

Clarinets I-II end their two-bar ostinato run on now the Ab 8th note (followed by rests). Clarinets III-IV play the ostinato pattern on the same Ab notes.

Bars 13-16 = <u>N/A</u>.

Fags I-II join in on the ostinato (along with clarinets I-II) *ff* on small octave A notes. C. Fag I and the bass clarinet & C.B. clarinet play Line 1 and Fag II plays small octave E dotted half note to (Bar 14) Eb dotted half note to (Bar 15) D dotted half note to (Bar 16) Bb dotted half note. In Bars 15-16, clarinets III-IV and Fags III-IV take

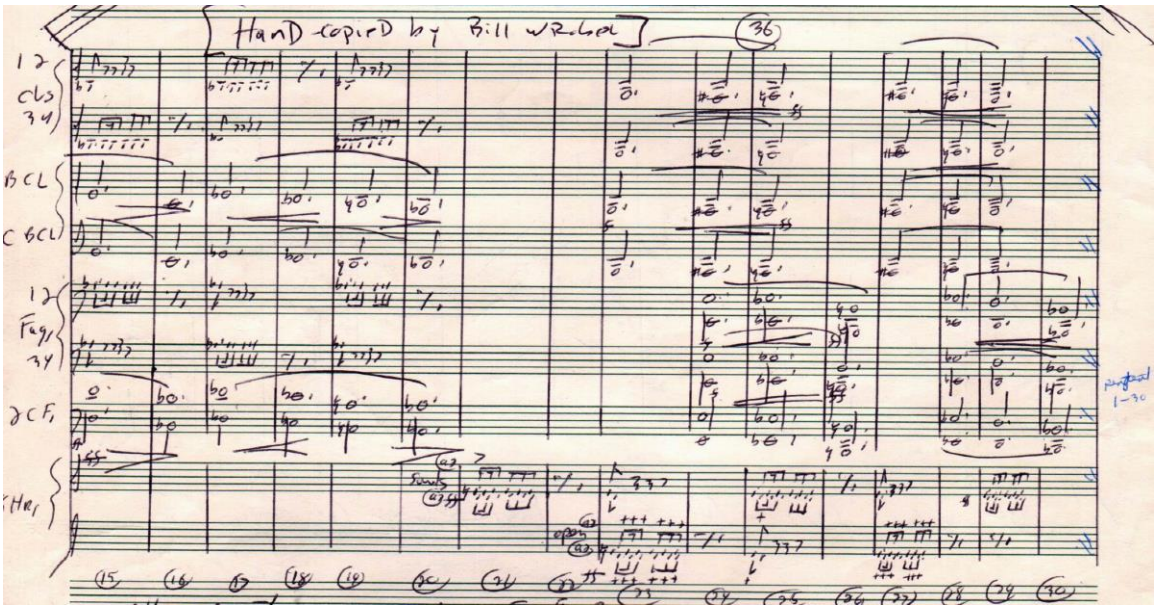




over the full ostinato (while altri clarinets and Fags play that initial overlapping 8th note in Bar 15).

Bars 17-20 = N/A.

Clarinets I-II and Fags I-II return to play the full ostinato for two bars, and then altri instruments in Bars 19-20. The bass clarinet/C.B clarinets/C. Fags play Db dotted half note to (Bar 18) Cb dotted half note to (Bar 19) A dotted half note to (Bar 20) Ab dotted half note.



Bars 21-22 = N/A. (:25)

Muted (*sords*) horns I thru IV are soli for these two bars playing *ff* the ostinato pattern as given small octave G/A [written Line 1 D/E] notes (rinforzando-marked on the initial dotted 8th note in Bar 21 and also Bar 22). In Bar 23, they play G/A 8ths followed by rests. However, *open* and stopped (+ sign over the notes) take over the ostinato for two full bars into the stand alone 8th in Bar 25.

Bars 23-26 = N/A.

All four clarinets, the bass clarinet, and C.B. clarinet play in Bar 23 small octave F [written G] dotted half note crescendo and legato to (Bar 24) E dotted half note to (Bar 25) Eb dotted half note *ff* (followed by a full bar rest in Bar 26). In Bar 24, the Fags and C. Fags join in on this pattern playing equally Great octave and small octave E dotted half note to (Bar 25) Eb to (Bar 26) Contra-octave and Great octave B dotted half note. Muted horns I thru IV return to play the ostinato in Bars 25-16.

Bars 27-30 = N/A.

Open and stopped horns V thru VIII return in Bars 27-28. In Bar 27, the clarinets/bass clarinet/C.B. clarinet play E dotted half note to (Bar 28) Eb to (Bar 29) D dotted half note (followed by a rest next bar). In

Bar 28, the Fags and C. Fags play Great octave and small octave Eb dotted half note to (Bar 29) D to (Bar 30) Bb. [Note: After Bar 30, Bars 1-30 are repeated in the film version (but not on the cd)]

Bar 31 = E min (E/G/B) Start of page 62.00:37 cd. Dvd 00:55:25.

A new developmental section of the cue commences here, and in a very vibrant way! Brass (except horns) are accentuated in Bars 31-32. We find *sords* trumpets I-II-III playing *sff* Line 1 E/G/B rinforzando dotted 8th notes to 16ths to 8th notes (crossbeam connected delayed triplet figure) played twice in Bar 31. Muted trumpets IV-V-VI play *sff* E/G/B 8ths (followed by a quarter rest) to E/G/B 8ths again (followed again by a quarter rest). Muted Pos play the same patterns but small octave register of E/G/B. Tubas I-II play Great octave E dotted half note crescendo to (Bar 32) F dotted quarter note *ff* to E rinforzando 8th note (followed by a quarter rest). Tubas III-IV play this in the Contra-octave register.

Bar 32 = F min (F/Ab/C) to E min (E/G/B)

All trumpets and Pos play F/Ab/Line 2 C (Line 1 C for the Pos) rinforzando 8th notes played three times (crossbeam connected) back to E/G/B rinforzando 8th notes (followed by a quarter rest). After quarter and two 8th rest marks, harps I-II play Line 2 and harps III-IV play Line 1 E/G/B 8ths up to Lines 2 & 3 E/G/B 8ths.

Bar 33 = E min

The woodwinds take over the same patterns in Bars 33-34. Clarinets play two delayed triplets on Line 1 E/G/B [written F#/A/Line 2 C#] *ff* (clarinets I-II playing unison the top B notes). Fags play the same delayed triplets but in the small octave register. The bass clarinet/C/B. clarinet/C. Fag I play small octave (Great octave for C. Fag II) E dotted half note to (Bar 34) F dotted quarter note back to E 8th (followed by a quarter rest). Curiously, Herrmann inserted the sharp accidental in front of the F note for the C. Fags but did not for the bass clarinet & C.B. clarinet.

Bar 34 = F min to E min

Clarinets and Fags play F/Ab/C 8ths 3 X (crossbeam connected) to stand alone E/G/B 8ths (followed by a quarter rest). Harps repeat Bar 32 in Bar 34.

Bar 35 = G min (G/Bb/D).

Trumpets and Pos return to play the same patterns but on G minor notes. The tubas play Contra-octave and Great octave G dotted half note crescendo to (Bar 36) F# dotted quarter note to G 8th (followed by a quarter rest).

Bar 36 = Eb min to G min
Bar 37 = G min
Woodwinds return. Brass are silent for two bars.
Bar 38 = Eb min to G min

Bar 39 = F# maj (F#/A#/C#) to F maj (F/A/C) (:47)
Clarinets play Line 1 A#/Line 2 C#/F# delayed triplet to A/C/E triplet 8ths. Fags play the same but an octave lower register. The bass clarinet/C.B. clarinet/C.Fag I play small octave (Great octave for C.Fag II) A dotted quarter note to Bb dotted quarter note crescendo. Muted trumpets return to play *p* < A#/Line 2 C#/F# dotted quarter notes to A/C/F dotted quarter notes to (Bar 40) G#/B/Line 2 E dotted quarter notes to G/Bb/Eb rinforzando 8th notes *sff* (followed by a quarter rest). Pos I-II-III play *p* < Great octave A dotted quarter note to Bb dotted quarter note to (Bar 40) B dotted quarter note to C rinforzando 8th (followed by a quarter rest). Altri Pos play *ff* A 8th (followed by a quarter rest) to Bb 8th (and so forth).

Bar 40 = E maj (E/G#/B) to Eb maj (Eb/G/Bb)
Pos and bass clarinet play B to C, the C to Eb maj creating a C min7 tonality (C/Eb/G/Bb). Clarinets and Fags play G#/B/E delayed triplet to G/Bb/Eb 8ths (followed by a quarter rest). After a quarter and two 8th rests, the harps play G/Bb/Eb 8ths up to G/Bb/Eb 8ths an octave higher.

Bar 41 = D maj (D/F#/A) to Db maj (Db/F/Ab)
Yet Pos and bass clarinet play C# to D, the C# creating a D maj 7 tonality (D/F#/A/C#).
Bar 42 = C maj (C/E/G) to B maj (B/D#/F#)
Yet Pos and bass clarinet play Eb to E.
Bars 43-46 = Bars 39-42.
Bars 47-68 = N/A.

CHORD FREQUENCY RESULTS (not taking temporary sevenths into account):
Minor (16) = 50%
Major (16) = 50%

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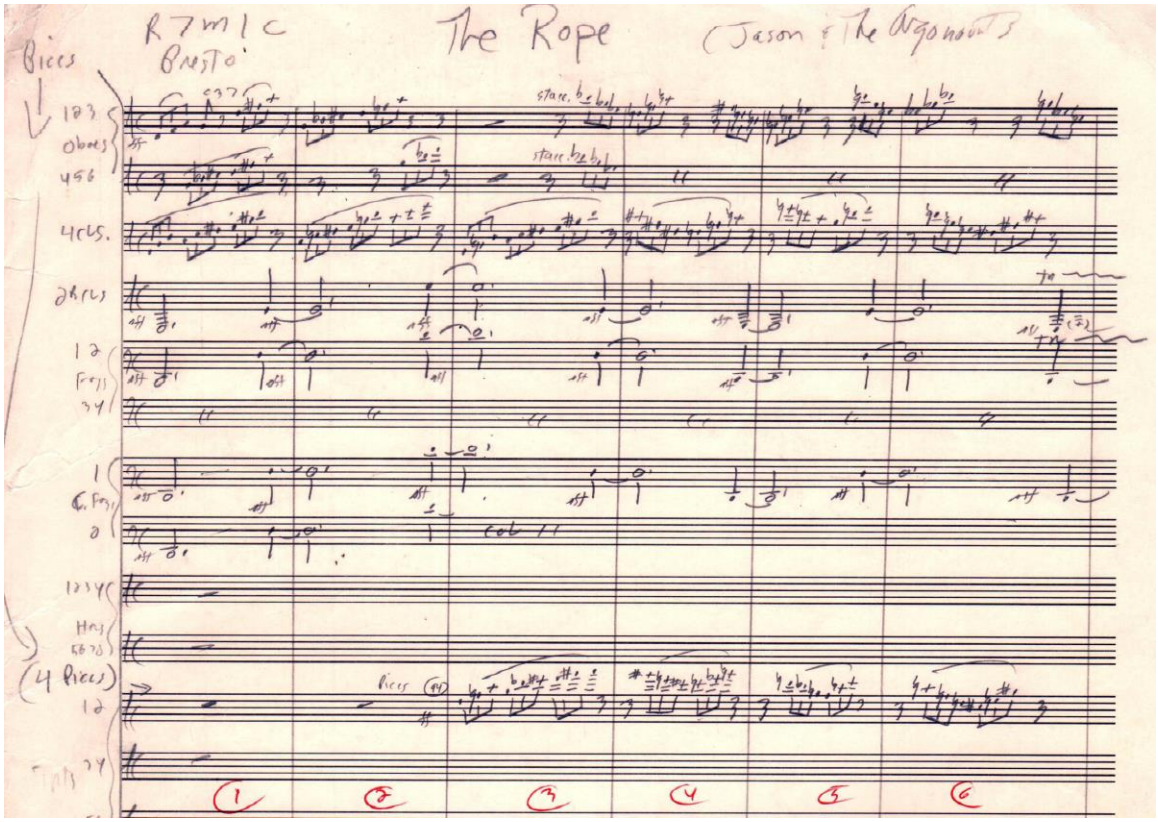
"The Rope" R7M1C *Presto* in C. 18 bars, pages 65-66. Track #17 starting at 1:26 (overlap). Dvd location 00:56:26 for the start of the music that is actually Bar 8.



Bars 1-8 = <u>N/A</u>.

However, oboes and clarinets play rising arpeggios on (in effect) Eb min to D min, B min to A min, and so forth. In Bar 1, we find oboes I-II-III playing *ff* "3" triplet value 8th notes Line 1 D-F-A (crossbeam connected) to triplet value G 8th (followed by a triplet value quarter rest) up to Line 2 D-F#-A (followed by a quarter rest). After a quarter rest in Bar 1, oboes IV-V-VI play Line 1 G-Bb-C# triplet value 8ths to Line 2 D-F#-A (followed by a quarter rest). Four clarinets play Line 1 D-F-A 8ths to G-Bb-C# up to D-F#-A 8ths (followed by a quarter rest). Two bass clarinets play *sff* small octave D dotted half note up to Line 1 D quarter note tied to (Bar 2) D dotted half note up to Line 2 D quarter note tied to (Bar 3) D dotted half note down to Line 1 D quarter note tied to (Bar 4) D dotted half note down to small octave D quarter note tied to (Bar 5) D dotted half note up to Line 1

D quarter note tied to dotted half note next bar down to small octave D quarter note trill tied to whole note trill in Bar 7 (and so forth). Fags and C. Fags play the same pattern but starting on Great octave D dotted half note up to small octave D quarter note tied to dotted half note next bar (and so forth).

In Bar 2, top staff oboes I-II-III continue the triplet 8th figures on G-Bb-Line 2 C# up to D-F-A 8ths (followed by two quarter rests). After two quarter rests in Bar 2, altri oboes play Line 2 G-Bb-Line 3 D 8ths (followed by a quarter rest). Clarinets play G-Bb-C# to D-F-A to G-Bb-Line 3 D 8ths (followed by a quarter rest). In Bar 3, four piccolos join in to play *ff* Line 2 D-F-A to G-Bb-C# to Line 3 D-F#-A (followed by a quarter rest). Etc.

Bars 8-13 = Eb min (Eb/Gb/Bb) (1:38) ¾ time

In Bar 8, the piccolos play Line 2 Eb/Gb/Bb/Line 3 Eb dotted half notes *sff* tied to dotted half notes thru Bar 13. Oboes play Line 1 Gb/Bb/Line 2 Eb/Gb/Bb/Line 3 Eb dotted half notes tied thru Bar 13. Clarinets and bass clarinets play small octave Eb [written F] dotted half notes tied thru Bar 12 and tied to half notes in Bar 13 (followed by a quarter rest). Fags and C. Fags play Great octave and small octave Eb notes in that pattern. Six muted trumpets play *sff* Eb/Gb/Bb dotted half notes (two trumpets per note) thru Bar 13, while muted Pos play small octave Eb/Gb/Bb notes, and tubas play Great octave and small octave Eb dotted half notes. Four susp cymbals are rolled on dotted half notes *ff* thru Bar 13. The harps are set in the key signature of five flats (Eb minor). Harps I-II play descending gliss starting on Line 4 Eb down to (Bar 9) Contra-octave Eb up to (Bar 10) Line 4 Eb down to (etc). Harps III-IV play glisses in contrary motion (rising to falling).

Eight horns play the "3" triplet 8th figures soli. After a quarter rest in Bar 8, top staff horns I-II-III-IV play *sff* Line 1 Eb-Gb-Bb [written Bb-Line 2 Db-F] 8ths (crossbeam connected) to stand alone A [written Line 2 E] 8th followed by a quarter rest. After two quarter rests in Bar 8, bottom staff horns V-VI-VII-VIII play *sff* descending Line 1 A-F-D 8ths. After a quarter rest in Bar 8, top staff horns play ascending 8ths middle C-Eb-Gb (crossbeam connected) to F 8th (followed by a quarter rest). After two quarter rests, altri horns play descending F-D-small octave B [written Line 2 C-Line 1 A-F#]. Etc.

Bars 14-16 = E min

After a quarter rest, piccolos are now *flutter* and *sff* on Line 2 E/G/B (piccolos I-II on top note B) half notes (notated like the bowed trem of the strings). Repeat next two bars. All oboes play (after a quarter rest) Line 1 E/G/B half notes (non-flutter) and repeated thru Bar 16. After a quarter rest, clarinets are flutter-tongued on Line 2 E/G/B [written F#/A/Line 3 C#] half notes, repeated next two bars. Bass clarinets play small octave F# half note tied to 8th note (followed by an 8th rest). Repeat next two bars. Fags and C. Fags play Great octave F# half notes tied to 8ths notes in that pattern. After a quarter rest, horns are flutter on E/G/B half notes (repeated next two bars). After a quarter rest, trumpets play (non-flutter) on Line 2 E/G/B half notes repeated next two bars. After a quarter rest, trombones (*Pos*) are flutter-tongued on small octave E/G/B half notes (repeated next two bars). Tubas play Contra-octave and Great octave F# half notes tied to 8th notes (followed by an 8th rest). Repeat next two bars. After a quarter rest, harps I-II play the upward gliss from Contra-octave Eb while harps III-IV play descending gliss from Line 4 Eb. The cymbals (after a quarter rest) sound a half note let vibrate (repeated next two bars).

Bars 17-18 = N/A.

Fags/C.Fags/tubas play on C sustained notes (overlap to next cue). So we find them all playing *sff* Great octave C dotted half note tied to C dotted half note in end Bar 18 and held fermata.

End of cue.

CHORD FREQUENCY RESULTS:

100% minor chords.

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"The Cage" R7M2 *Molto Maestoso e sost* in 4/2 time. 12 bars, page 67. Track # 17 starting at 1:50. Dvd location is 00:56:40 (or Chapter 18 starting at 2:26).

Bar 1 = N/A.

C down to G up to E half notes are played (in effect the C major tonality is assumed). First, however, we hear timp I sounding *sff* > small octave C whole note trill roll. Timp II plays a four-stroke ruff < *sff* of C-C-C 32nd notes to C rinforzando 8th (followed by 8th/quarter/half rest marks). Three clarinets and two bass clarinets, after a half rest, play *ff* middle C [written D] down to small octave G [written A] up to E [written Line 1 F#] half notes. After a half rest, four Fags play sff small octave and Line 1 (middle) C half notes down to Great octave and small octave G half notes up

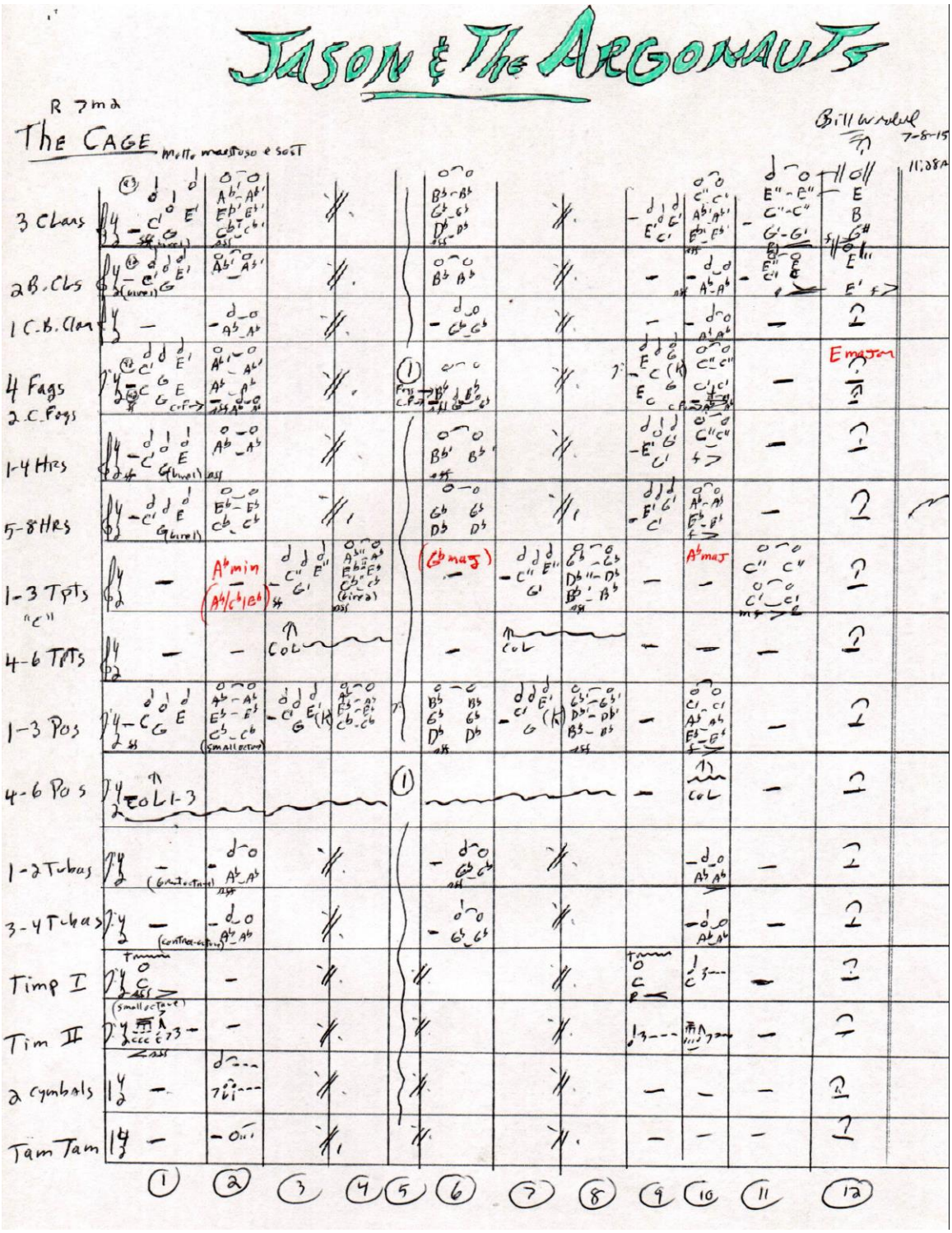
to small octave & Line 1 E half notes. Eight horns plays (after a half rest) middle C [written G] down to G [written Line 1 D] up to Line 1 E [written B] half notes. After a half rest, 6 Pos play *ff* small octave C down to Great octave G up to small octave E half notes.

Bar 2 = Ab min (Ab/Cb/Eb)

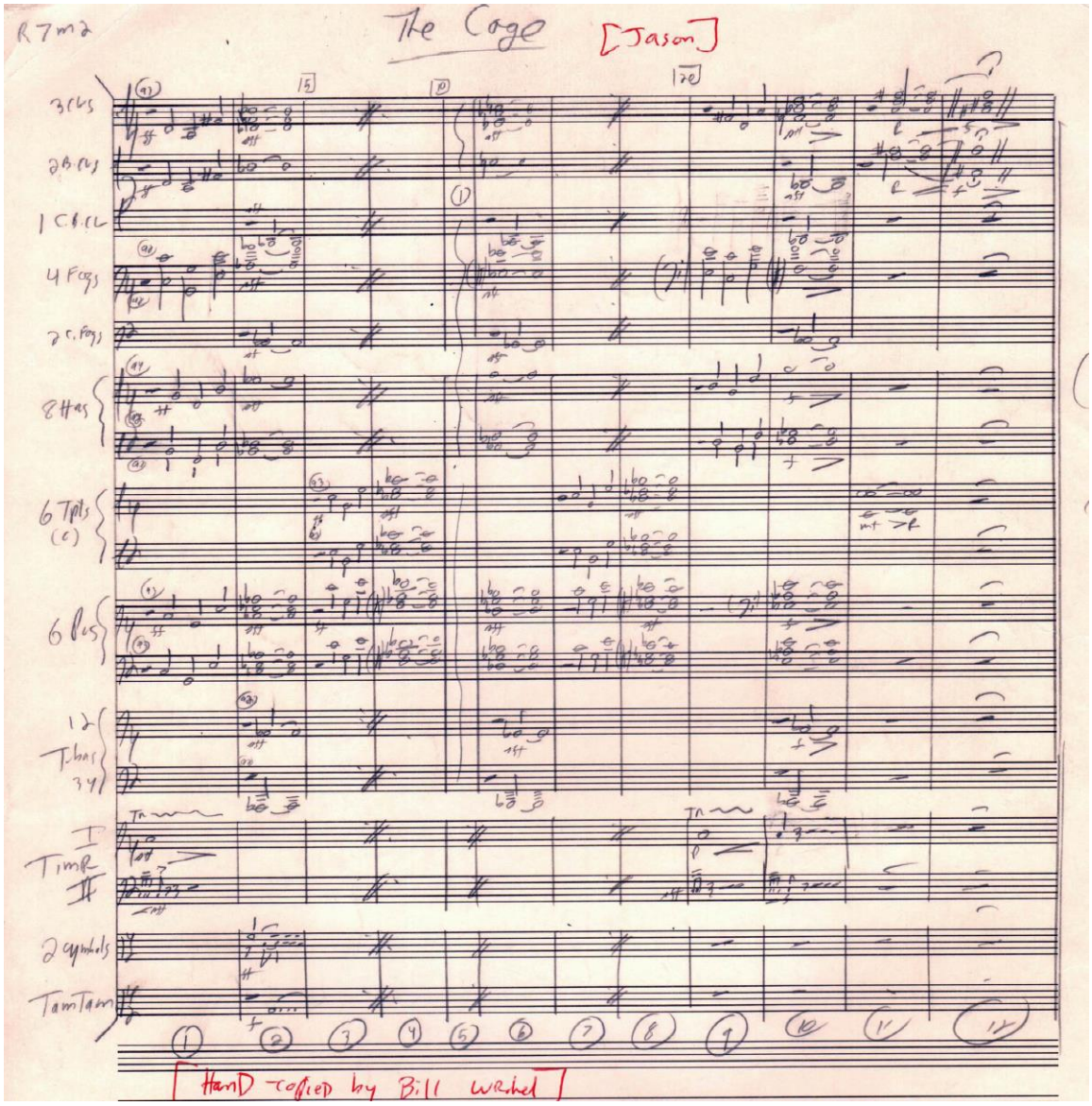
Clarinets play *sff* middle Cb/Eb/Ab [written Db/F/Bb] whole notes tied to whole notes, while bass clarinets play Line 1 Ab tied whole notes. After a half rest, the C.B. clarinet plays small octave Ab half note tied to whole note. Fags play small octave and Line 1 Ab tied whole notes. After a half rest, C. Fags play *sff* Great octave Ab half note tied to whole note. Horns play middle Cb/Eb/Ab tied whole notes. Pos play small octave Cb/Eb/Ab tied whole notes. After a half rest, tubas play Contra-octave and Great octave Ab half notes tied to whole notes. Cymbal I crashes a half notes let vibrate (followed by three half rest marks). After an 8th rest, cymbal III plays an 8th note tied to quarter note. After a half rest, the Tam Tam sounds forte a double-dotted whole note let vibrate.

Bars 3-4 = Repeat Bars 1-2 except for the Pos and now added trumpets. After a half rest, Pos repeat Bar I half notes but played an octave higher register. Trumpets play (after a half rest) Line 2 C down to Line 1 G up to Line 2 E half notes. In Bar 4, Pos play Line 1 Cb/Eb/Ab tied whole notes, and trumpets play *sff* Line 2 Cb/Eb/Ab tied whole notes.

Bar 5 = N/A.



Repeat Bar 1 precisely (implied C major linear tonality once again).



Bar 6 = <u>Gb maj</u> (Gb/Bb/Db)

Clarinets play *sff* Line 1 Db/Gb/Bb tied whole notes, while the bass clarinets play Line 1 Bb [written Line 2 C] tied whole notes. After a half rest, the C.B. clarinet plays small octave Gb half note tied to whole note. Fags play small octave and Line 1 Bb tied whole notes. After a half rest, C. Fags play Great octave Gb half note tied to whole note. Horns play Db/Gb/Bb tied whole notes. Trumpets are silent. Pos play small octave Db/Gb/Bb tied whole notes. After a half rest, tubas play Contra-octave and Great octave Gb half notes tied to whole notes. The timps and cymbals and Tam Tam repeat Bars 1-2 in Bars 5-6.

Bar 7 = Repeat Bar 3.

Bar 8 = <u>Gb maj</u>

Bar 9 = <u>N/A</u>.

Bar 10 = Ab maj (Ab/C/Eb)
Bar 11 = C maj (C/E/G)
Bar 12 = E maj (E/G#/B) played soli by clarinets and bass clarinets, held fermata.

CHORD FREQUENCY RESULTS:

Minor (2) = 17%
Major (10) = 83%.

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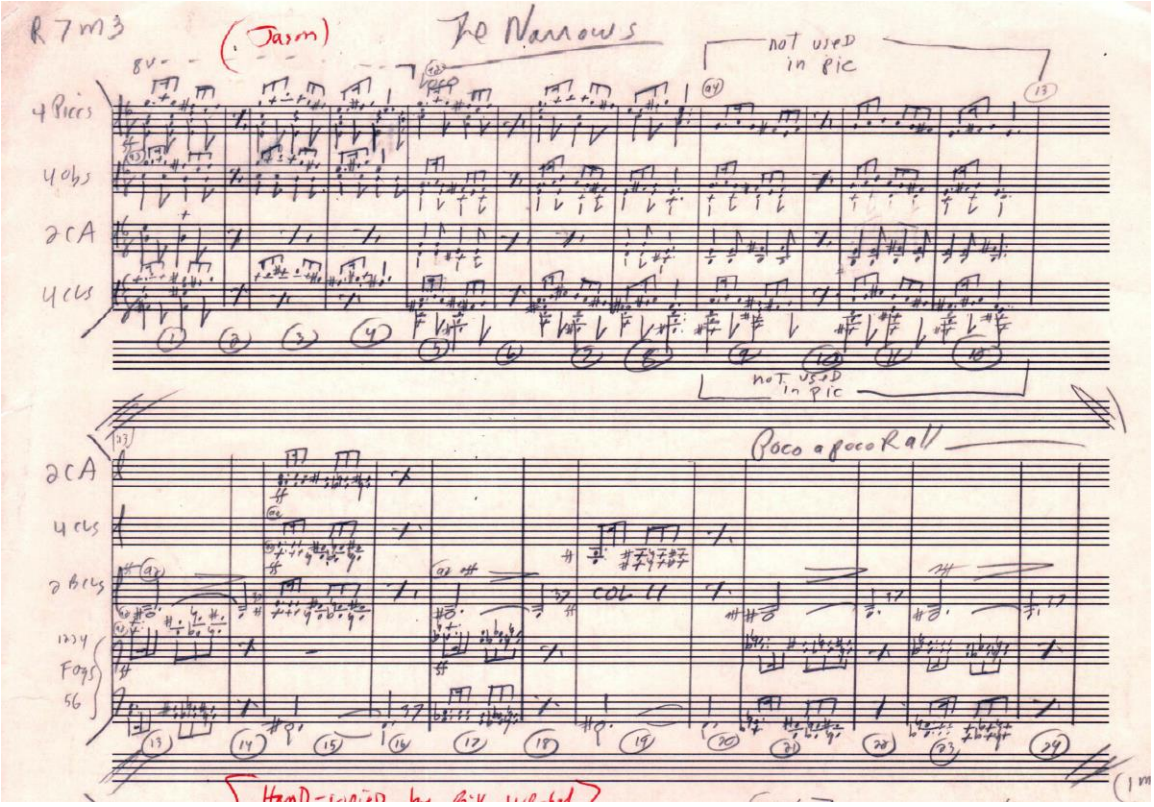
"The Narrows" R7M3 *Allegro Con Brio* in 6/8 time. 42 bars, pages 68-70. Not on cd. Dvd location 00:58:31 (or Chapter 18 starting at 4:17).

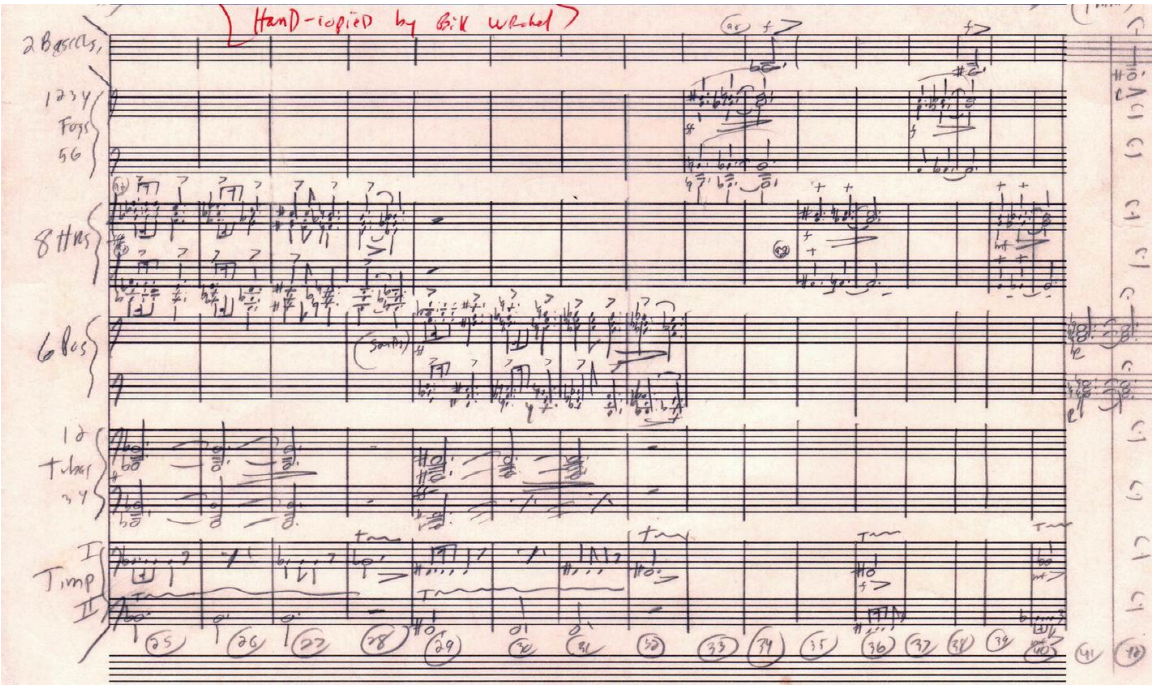


Bars 1-4 = A min (A/C/E) to B min (B/D/F#)

Top melody line woodwind instruments may briefly add (if so interpreted) seventh chord tonalities of A min 7 (A/C/E/G). Piccolo I plays Line 3 G dotted 8th to A 16th to G 8th (delayed triplet figure) to F#-E-F# 8ths (repeated next bar) to (Bar 3) G-AB 8ths to A-G-F# 8ths to (Bar 4) E dotted 8th to F# 16th to G 8th to E dotted quarter note. Clarinet I and I believe oboes

I and II play the same melody line. Altri piccolos and clarinets play Line 1 E/A/Line 2 C quarter notes to same as 8th notes to E/B/D quarter notes to 8th notes (repeated in Bar 2), and so forth. Two C.A. play E/A quarter notes to E/A 8ths to E/Line 2 D quarter notes to 8th notes (repeat next bar). Either two or three oboes play Line 2 C quarter note to C 8th to B quarter note to B 8th (repeated next three bars).

Bars 5-8 = Repeat Bars 1-4.
Bars 9-12 = Repeat Bars 1-4 [not used in the final edit of the film]
Bars 13-24 = Ostinato played as dyads C-E to B-D# to Bb-D to B-D#, and so forth.

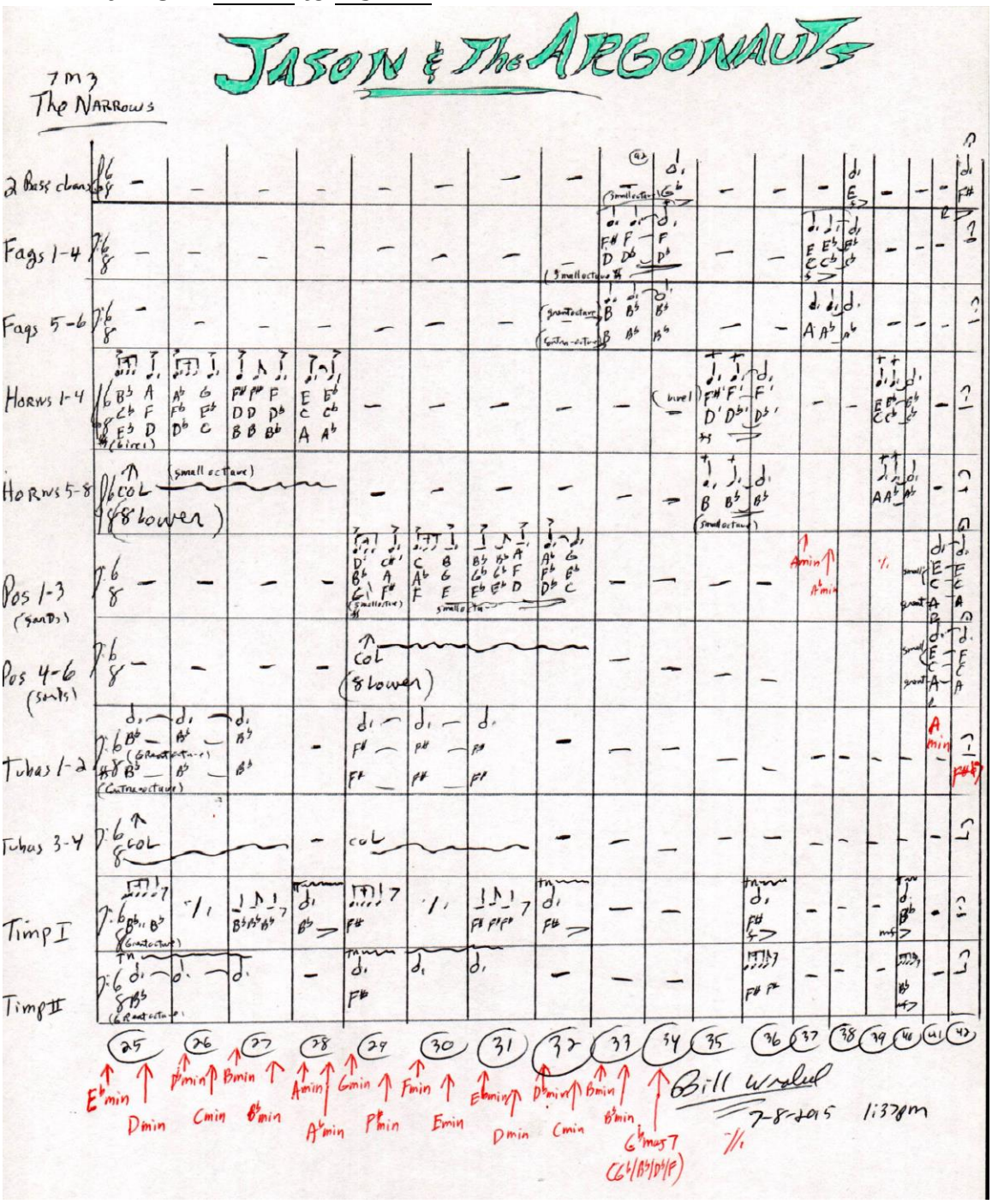


Bar 25 = <u>Eb min</u> to <u>D min</u> Dvd 00:58:52.

Delayed triplet chords to dotted quarter note chords are played by 8 horns. Tubas are sustained for three bars on Bb tones. So horns play small octave and Line 1 Eb/Gb/Bb rinforzando dotted 8ths to 16ths to 8th notes (delayed triplet figure) to A/F/A rinforzando dotted quarter notes. Tubas play Contra-octave and Great octave Bb dotted half notes tied thru Bar 27. Timp I beats the delayed triplet on Great Bb notes to Bb quarter note (followed by an 8th rest), repeated next bar. Timp II is trill rolled on Great octave Bb dotted half note tied thru next two bars.

Bar 26 = <u>Db min</u> to <u>C min</u>
Bar 27 = <u>B min</u> to <u>Bb min</u>

Bar 28 = <u>A min</u> to <u>Ab min</u>



Bar 29 = <u>G min</u> to <u>F# min</u> (now played by the Pos). Continuance of the chromatic descent of minor chords. Dvd 00:59:01.

Bar 30 = <u>F min</u> to <u>E min</u>

Bar 31 = <u>Eb min</u> to <u>D min</u>

Bar 32 = <u>Db min</u> to <u>C min</u>

Bar 33 = B min (B/D/F#) to Bb min (Bb/Db/F) Dvd 00:59:10.

Fags III-IV play *ff* > Contra-octave and Great octave B dotted quarter notes to Bb dotted quarter notes tied to dotted half notes next bar. Fags I-II play small octave D/F# dotted quarter notes to Db/F dotted quarter notes tied to dotted half notes next bar.

Bar 34 = Gb maj 7th (Gb/Bb/Db/F)

The bass clarinets play *f* > small octave Gb dotted half note. Combined with the tied Fags notes (Bb/Db/F) we find the Gb major seventh tonality.

Bars 35-36 = Repeat Bars 33-34.

However, the first timp in Bar 36 plays F# dotted half note trem (enharmonic Gb).

Bars 37-38 = A min to Ab min (played by Fags).

Bars 39-40 = A min to Ab min (played by stopped horns).

Bars 41-42 = A min chord played by soli muted Pos, held fermata.

Bar 42 = F# half-dim 7 (F#/A/C/E). The small octave F# dotted half note in end Bar 42, when combined to the A minor of the trombones, establishes the F# half-diminished seventh chord.

CHORD FREQUENCY RESULTS:

100# minor chords (if you ignore the few combined maj 7th chords—although no orchestral choir plays the clear-cut minor seventh chords except for the very end bars) and if you ignore that end bar's half-dim 7th.

****

"Drumbeats II" R7M3A. Page 71. Dvd location: Long overlap and mix into the end of the previous cue starting early Chapter 19.

Bars 1-2 (etc) = N/A. 2 timps and 2 bass drums beat half notes. Timp I beats Great octave F# followed by timp II on small octave C (tritone interval). Continue for 28 seconds.

****

"Medea's Ship" R8M1. *Allegro con feroce* in 12/8 time. Pages 72-74. Track # 18. Dvd location 1:01:40.

Bars 1-2 = C dim (C/Eb/Gb) and F# dim (F#/A/C)

Timp I beats *ff* on two delayed triplets on C notes to "2" duplet value C-Eb to "2" duplet Gb-Eb notes while timp II beats on Great octave F# delayed triplets to F#-A-C-A duplet value notes. In effect we hear the C dim (C-Eb-Gb) and F# dim (F#-A-C). Two bass drums play the third figure notes. Repeat in Bar 2.

Bars 3-4 = A dim 7th (A/C/Eb/Gb) to D dim 7th (D/F/Ab/Cb)

Fags play *ff* rising and falling triplet figures Great octave C-Eb-Gb to A-Gb-Eb (in effect, the A dim 7th or A-C-Eb-Gb). Also, after a half rest, clarinets and bass clarinets play small octave D-F-Ab to Cb-Ab-F (in effect the D dim 7th).

Bars 5-6 = Repeat Bars 1-2.

Bar 7 = Repeat Bar 3.

Bar 8 = F# dim 7th (Eb-F#-A-C) to E dim 7th (E-G-Bb-C#)

Bars 9-10 = Repeats Bar 1-2.

Bars 11-12 = C dim (C/Eb/Gb)

Horns, trumpets, and trombones make their entrance in this cue playing the same patterns. Horns play two delayed triplets on middle C [written G] notes to C-Eb-Gb-Eb "2" duplet value notes. Six "C" trumpets play *ff* on middle (Line 1) C notes to C-Eb-Gb-Eb duplets. Pos play this in the small octave register. Repeat next bar.

Bars 13-15 = F# dim 7th (F#/A/C/Eb) etc.

Tubas III-IV play Great octave and small octave C-Eb-F# triplet 8ths (crossbeam connected) up to descending A-F#-Eb (followed by a half rest). After a half rest in Bar 13, however, tubas I-II playing Great octave and small octave D-F-Ab to B-Ab-F triplet 8th note figures. Four Fags and two C. Fags play *sff* Great octave C-Eb-F# to A-F#-Eb down to D-F-Ab to B-Ab-F. After a half rest, 3 clarinets/2 bass clarinets/1 C.B. clarinet play the figures in the second half of this bar. Etc.

Bars 16-17 = Woodwinds on C-F# tritone intervals while timps play C dim beats.

Bars 18-19 = C dim

Bars 20-21 = C# dim 7th (C#-E-G-Bb)

Bars 22-24 = A dim 7th to D dim 7th, and so forth.

Bars 25-26 = C-F# tritone intervals and also C dim patterns.

Bars 27-28 = C dim

Bars 29-30 = C#-E-G-Bb again (see Bars 20-21).

Bar 31 = C# dim 7th

Bar 32 = N/A.

The only instruments playing are the timps rolled *sfp* < on Great octave F# and small octave C dotted half notes tied to dotted half notes (tritone interval again), and two bass drums are trill as well (notated on the bottom two spaces of the staff).

Bar 34 = <u>F# dim</u>

Timp I plays *sff* on Eb up to Gb 16th notes (followed by rests) while timp II beats I believe Great octave B to small octave C 16ths. The bass drums sound two 16ths as well. After a quarter and 8th rest, the clarinets/bass clarinets/C.B.clarinet play *sff* small octave F# double-dotted half notes held fermata. Fags and C. Fags (after a quarter/8th rest) play Great octave and small octave C double-dotted half notes held fermata. After a quarter and half rest, the horns (in the bass clef) play small octave C [written Great octave G] double-dotted half note held fermata. Trumpets are silent. Pos play Great octave C/F#/small octave C double-dotted half notes held fermata, while tubas play Contra-octave F#/Great octave C/F#/small octave C notes.

End of cue.

CHORD FREQUENCY RESULTS:

Diminished triads = 55%

Diminished 7ths = 45%

****

"Drumbeats III" R8M2. Page 75. Timps and bass drums.

Bars 1-2 (etc) = N/A. C-F# tritone interval beats. Written on the cue is "Continue for 47 secs (sync to picture.

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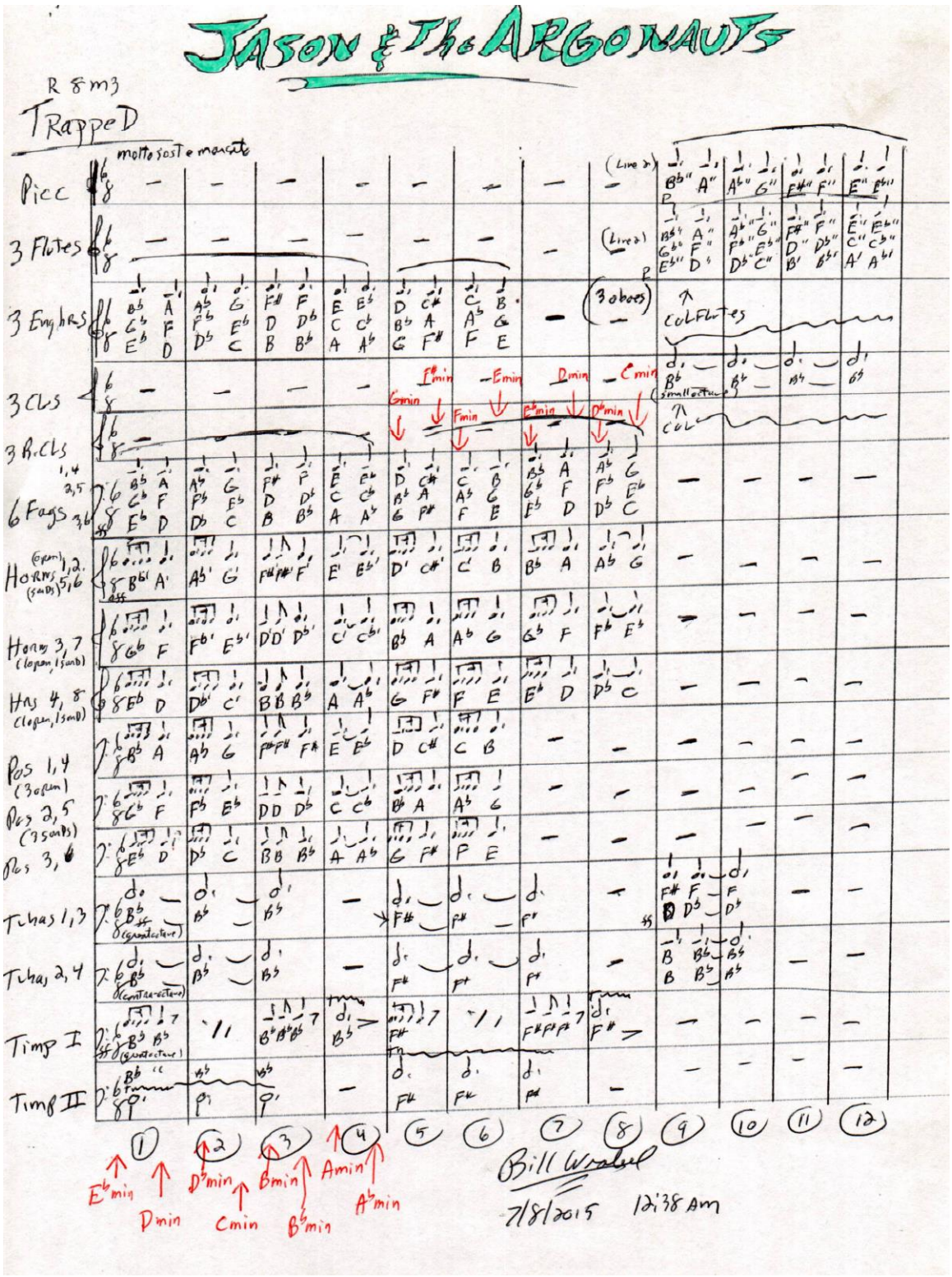

"Trapped" R8M3 *Molto Sost e marcato* in 6/8 time. 26 bars, pages 76-77. Not on cd. Dvd location 1:04:56.

Bar 1 = <u>Eb min</u> (Eb/Gb/Bb) to <u>D min</u> (D/F/A)

We hear a series of chromatic minor chord descents played in two different patterns. Three C.A. (English horns) play *ff* Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] dotted quarter notes legato to D/F/A [written A/C/E] dotted quarter notes. All six Fags play the same but in the same octave register. Four open horns I-II-III-IV and four *sords* (muted) horns V-VI-VII-VIII play *sff* a Line 1 delayed triplet figure on Eb/Gb/Bb notes to D/F/A dotted quarter notes. Horns I-II are *a2* on the top Bb to A notes.

Pos (2 open, 2 muted) play small octave Eb/Gb/Bb delayed triplet to D/F/A dotted quarter notes. The initial dotted 8th notes of the delayed triplet are rinforzando-marked (as also for the horns). Tubas I-II (or I-III in the Parts) play *ff* Great octave Bb dotted half note tied to dotted half notes decrescendo next two bars, while tubas III-IV (or II-IV in the Parts) play Contra-octave Bb dotted tied half notes for three bars. Timp I beats *ff* Great octave Bb dotted 8th to Bb 16th to Bb 8th (delayed triplet figure) to Bb quarter note (followed by an 8th rest). Repeat next bar. Timp II plays Great octave Bb dotted half note trill roll (repeat next two bars). If you include the sustained Bb note played by the tubas, you would still have the Eb min tonality initially evolving into the Bb maj 7th (Bb/D/F/A) when combined with the D min (D/F/A) triads played by most of the players as given.

Bar 2 = <u>Db min</u> (Db/Fb/Ab) to <u>C min</u> (C/Eb/G)

The english horns and Fags continue the dotted half note descent. Horns and Pos continue in the same pattern as given in Bar 1. If you include the sustained Bb note, then you would have the Bb half-dim 7th (Bb/Db/Fb/Ab) tonality to C min 7th (C/Eb/G/Bb) tonality.

Bar 3 = <u>B min</u> (B/D/F#) to <u>Bb min</u> (Bb/Db/F)

The english horns and Fags continue the dotted quarter note descent. Horns and Pos now play a different pattern of B/D/F# rinforzando quarter notes to B/D/F# 8th notes to Bb/Db/F dotted quarter notes. Timp I also beats different ob Contra-octave BB quarter note to Bb 8th to Bb quarter note (followed by an 8th rest). If you include the sustained Bb note, then you hear the ambiguous Bb/B/D/F# tonality to of course the Bb min (Bb/Db/F).

Bar 4 = <u>A min</u> (A/C/E) to <u>Ab min</u> (Ab/Cb/Eb)

Fags and C.A. play the dotted quarter note descent (all notes from Bars 1 thru 4 are played under the legato umbrella). Horns and Pos play A/C/E rinforzando dotted quarter notes legato to Ab/Cb/Eb dotted

quarter notes. Tubas are silent, and also timp II. Timp I sounds the Bb dotted half note trill roll.

Bar 5 = G min (G/Bb/D) to F# min (F#/A/C#)

Fags and english horns play the dotted quarter note descent. Horns and Pos play the delayed triplet figure to F#/A/C# dotted quarter notes. Tubas now play Contra-octave and Great octave F# dotted half notes tied thru Bar 7. Timp I beats the Great octave F# delayed triplet to F# quarter note (followed by an 8th rest), repeated next bar, while timp II sounds the Great octave F# dotted half note trill thru Bar 7. If you include the sustained F# tone, then you would find the G minMaj 7th (G/Bb/D/F#) tonality initially.

Bar 6 = F min (F/Ab/C) to E min (E/G/B)

The C.A. play the small octave F/Ab/middle C [written Line 1 C/Eb/G] dotted quarter notes to E/G/B dotted quarter notes (they are then silent in Bars 7 thru 10). Fags play Great octave F/Ab/small octave C dotted quarter notes to E/G/B notes. Horns & Pos play the chords in the pattern given in Bar 5.

Bar 7 = Eb min (Eb/Gb/Bb) to D min (D/F/A)

Continue as before but now both the english horns and Pos are silent. Horns play the delayed triplet to D/F/A dotted quarter notes.

Bar 8 = Db min (Db/Fb/Ab) to C min (C/Eb/G)

Fags and horns play these chords as dotted quarter notes. Tubas and timp II are silent. Timp I is rolled on F# dotted half note.

Bar 9 = B min (B/D/F#) to Bb min (Bb/Db/F)

In this short transitional two-bar section, we only hear the four tubas playing *ff* > Contra octave and Great octave B and small octave D/F# dotted quarter notes to Bb/Db/F dotted quarter notes tied to dotted half notes next bar.

Bar 10 = Bb min (Tied from previous bar, as given).

Bar 11 = Eb min (Eb/Gb/Bb) to D min (D/F/A)

Woodwinds are soli in Bars 11 thru 18. The piccolo plays *p* on Line 2 Bb to A dotted quarter notes, while three flutes and three oboes play Line 2 Eb/Gb/Bb to D/F/A dotted quarter notes. Three clarinets and two

bass clarinets play *p* on small octave Bb [written middle C] dotted half note tied thru Bar 14.

Bar 12 = Db min to C min
Bar 13 = B min to Bb min
Bar 14 = A min to Ab min
Bar 15 = G min to F# min
Bar 16 = F min to E min
Bar 17 = Eb min to D min
Bar 18 = Db min to C min

Bar 19 = Eb min to D min

The above instruments are silent, taken over now (thru Bar 22) by the fags, horns, and Pos. Fags and Pos play the full chords on small octave Eb/Gb/Bb dotted quarter notes to D/F/A dotted quarter notes. Four open and stopped and four muted horns play small octave Bb [written Line 1 F] dotted quarter note to A [written Line 1 E] dotted quarter note. Timp I plays *ff* on Great octave Bb delayed triplet to stand alone Bb 8th (followed by a quarter rest). Repeat next three bars. Timp II is trill rolled on Bb dotted half note thru Bar 22.

Bar 20 = Db min to C min
Bar 21 = B min to Bb min
Bar 22 = A min to Ab min
Bar 23 = G min to F# min

Horns are silent to end of cue. Tubas join in, however, playing Great octave D/G/Bb/small octave D dotted quarter notes to C#/F#/A/small octave C# dotted quarter notes. Fags and Pos continue the full triad dotted quarter note descent. Timp I beats Great octave F# dotted 8th to F# 16th to F# 8th note (delayed triplet) to F# 8th (followed by a quarter rest). Timp II is trill rolled on F# dotted half note.

Bar 24 = F min to E min
Bar 25 = Eb min to D min to Db min
Bar 26 = C min

Fags play Great octave C/Eb/G dotted half notes held fermata. Tubas play Contra-octave G/Great octave C/Eb/G dotted half notes held fermata. All other instruments show the full rest mark held fermata.

CHORD FREQUENCY RESULTS:

100% minor triads.

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"Triton" R8M4 *Molto Maestoso e Mod* in C. 48 bars, pages 78-82. Track # 19. Dvd Location 1:05:37. [Note: In many respects this cue is atypical from most of the score because it was self-borrowed from the opening of Herrmann's 1934 work *City of Brass*]

Bars1-2 = N/A.

Horns/trumpets/Pos play the prominent melody line *sff* starting on rinforzando E dotted half note (small octave for Pos, Line 1 for horns, and Line 2 for trumpets). So they play E dotted half note to Eb rinforzando quarter note to (Bar 2) C rinforzando dotted quarter note up to F rinforzando 8th to E rinforzando half note tied to quarter note in Bar 3. By melodic inference, we hear the A dim (A/C/Eb).

After a quarter rest in Bar 1, three bass clarinets play *sff* small octave Eb 8th up to middle C 8th down to A quarter note (followed by a quarter rest) to (Bar 2, after a half rest) Eb-D 8ths again to (Bar 3) A quarter note (followed by a quarter and half rest). After a quarter rest in Bar 1, four Fags and tubas I-II play Great octave Eb up to small octave C 8ths down to A quarter note (and so forth). Tubas III-IV play contrary motion on small octave Eb down to C 8ths down to Great octave A quarter note (followed by a quarter rest). Timp I follows the Fags, while timp II follows tubas III-IV (contrary motion). Cymbal I plays a half note (followed by a half rest). After an 8th rest, cymbal II plays an 8th tied to quarter note. After a quarter rest, two bass drums sound two 8ths to quarter notes (followed by a quarter rest).

Bar 3 = N/A.

Bar 4 = N/A.

Bar 5 = N/A.

Bar 6 = N/A.

Bar 7 = N/A. (:20)

Four piccolos make their entrance in this cue playing *ff* equally Lines 2 & 3 rinforzando B half notes to Bb rinforzando half notes to (Bar 8) A to Ab rinforzando half notes to (Bar 9) G to Gb rinforzando half notes to (Bar 10, start of page 79) F to E half notes to (Bar 11) Eb to D half notes to (Bar 12) Db to C half notes to (Bar 13) Lines 1 & 2 Bb whole notes. Three oboes and 3 C.A. play Line 3 (Line 2 for C.A.) F# to F rinforzando half notes to (Bar 8) E to Eb half notes to (Bar 9) D to Db to (Bar 10) C to B to (Bar 11) Bb to A to (Bar 12) Ab to G to (Bar 13) Gb whole note. Three clarinets play Line 2 B to Bb rinforzando half notes (and so forth—see piccolos line). Bass clarinets play small octave B [written middle C#] to Bb half notes (and so forth) while Fags and C. Fags play Great octave B to Bb rinforzando half notes (etc.). Tubas play Contra-octave F#/B/Great octave F#/B half notes (and so forth). So we see these instruments playing a steady

descent of P4 intervals (F# to B, F to Bb, and so forth) or its inverse P5 intervals (B to F#, Bb to F, etc.).

Horns/trumpets/Pos continue the melody line (see Bar 1). Timps play as given (see Bar 1) and also the bass drums.

Bars 8-13 = N/A.

Bar 14 = N/A. (:42) *Piu Mosso*

English horns play *sff* small octave G/A/Line 1 D [written Line 1 D/E/A] whole notes tied to half notes next bar (followed by a half rest). Repeat next two bars. Clarinets and bass clarinets are trill on small octave G [written A] whole note tied to half note next bar (repeated next two bars). Horns play small octave G/A/D notes as well in that pattern. The trumpets are legato trem (notated like the fingered trem of the strings) between Line 1 G to A half notes (repeat figure same bar). After a half rest, the timps sound *sff* Great octave A quarter note (followed by a quarter rest). Cymbals and bass drums sound as given before (see Bar 1) except now the bass drums play two quarter notes in the 2nd & 3rd beats.

Bars 15-48 = N/A.

In Bar 31 (start of page 81), we come to the new tempo marking of *Molto Maestoso (Tempo Primo)* or Section D. The piccolos/oboes/C.A./clarinets/horns/trumpets play the familiar melody line. Piccs play *ff* Lines 2 & 3 E dotted half notes to Eb quarter notes (and so forth). Oboes play Line 3 E dotted half note to Eb quarter note (etc.), while english horns and clarinets and trumpets play Line 2 E to Eb notes. Horns play Line 1 E to Eb notes (etc.). Bass clarinets play small octave B to Bb rinforzando half notes in Bar 31, while Fags and C. Fags play Great octave B to Bb half notes. Tubas play Great octave and small octave B to Bb half notes. Timps, cymbals, and bass drums plays as given in Bar 1. The cue ends in Bar 48 with the bass clarinets playing *sff* on small octave D whole note held fermata, while Fags, C. Fags, and tubas play Great octave D whole notes. Timp I sounds Great octave Eb rinforzando quarter note while II sounds small octave Eb (followed by rests). The cymbals sound as in Bar 1, and the bass drums play a quarter note.

Once again, this cue is based on his early works' style that is often experimental in terms of tonalities and cluster tones. He began to abandon this practice of tonal ambiguity (somewhat atonal) by the late Thirties, and certainly by the late Forties he pretty much stayed with "normal" diatonic chords/tonalities (min/maj, sevenths, etc).

CHORD FREQUENCY RESULTS: N/A.

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"Drumbeats IV" R8M5 Page 83.

Bars 1-2 (etc) = Timp beats on A/C/Eb (A dim), not the simple F#-C tritone interval beats. Specifically, timp I beats *sff* on Great octave Eb/A half notes (followed by a half rest) to small octave C/Eb half notes (followed by a half rest). Timp II sounds small octave C/Eb half notes (followed by a half rest) to A/C half notes (followed by a half rest). On the 2nd and 4th beats, the bass drums beat half notes. However, there is that tritone interval between A-Eb. Continue for 47 seconds.

****

"Rescue" R8M6 *Allegro con feroce* in 12/8 time. 12 bars, page 84. Not on cd. [Note: This cue is very much like the previous cue, "Medea's Ship"] Dvd location 1:09:02 (or Chapter 21 starting at :19).

Bars 1-4 = N/A.

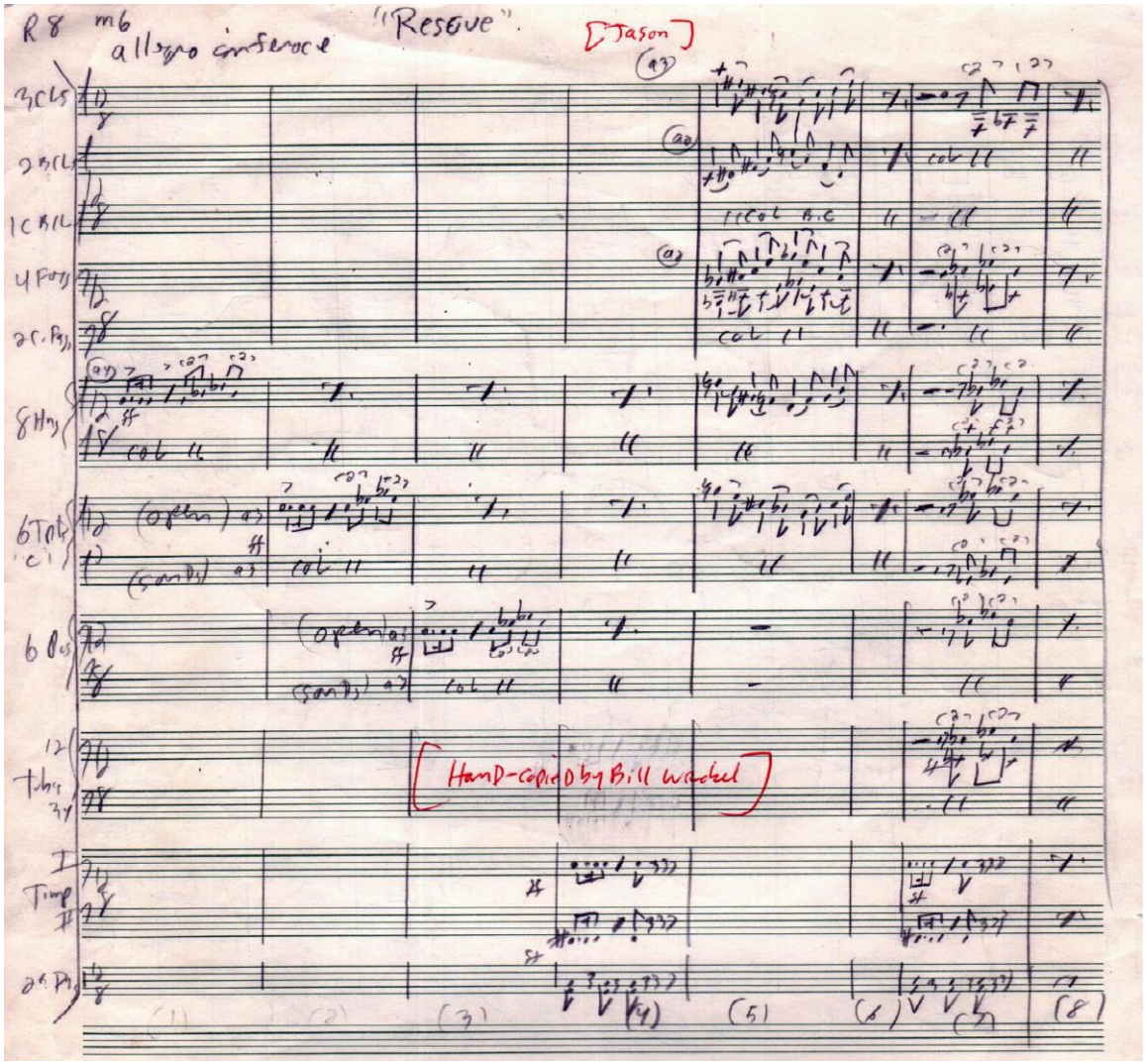
The implied C dim (C-Eb-Gb) is played by the horns, then joined by trumpets in Bar 2, then Pos in Bar 3, and finally timps in Bar 4.Specifically, all 8 horns play *ff* two Line 1 C delayed triplets to "2" duplet value C up to Eb 8th notes to "2" value Gb down to Eb 8th notes. Repeat thru Bar 4. In Bar 2, three open and 3 muted trumpets play the same notes and pattern (but Line 2 register). Repeat thru Bar 4. In Bar 3, open and muted Pos play the same pattern in the small octave register (repeat in Bar 4). In Bar 4, the timps sound F#/small octave C delayed triplet notes 2X to F#/C 8ths (followed by rests). Bass drums sound 8th notes on the first three beats.

Bars 5-6 = N/A. [Implied C# dim 7th (C#-E-G-Bb)]

Woodwinds, horns, and trumpets play the patterns (some contrary motion). Clarinets and trumpets play Line 2 (Line 1 for horns) G quarter note legato down to E 8th down to C# quarter note down to Bb 8th down to Line 1 G quarter note legato slur up to Bb 8th to Line 2 C# quarter note to E 8th. Repeat next bar. Two bass clarinets and 4 Fags and 2 C. Fags play small octave (Contra-octave and Great octave for Fags/C. Fags) contrary motion figures of Bb quarter note to C# 8th up to E quarter note to G 8th to Bb quarter note down to G 8th down to E quarter note down to C 8th.

Bars 7-8 = N/A. (implied C dim)

Bars 9-11 = N/A. Implied C dim and also the F#-C tritone intervals.



Bar 12 = N/A.

CHORD FREQUENCY RESULTS: N/A (or, if reconsidered:)

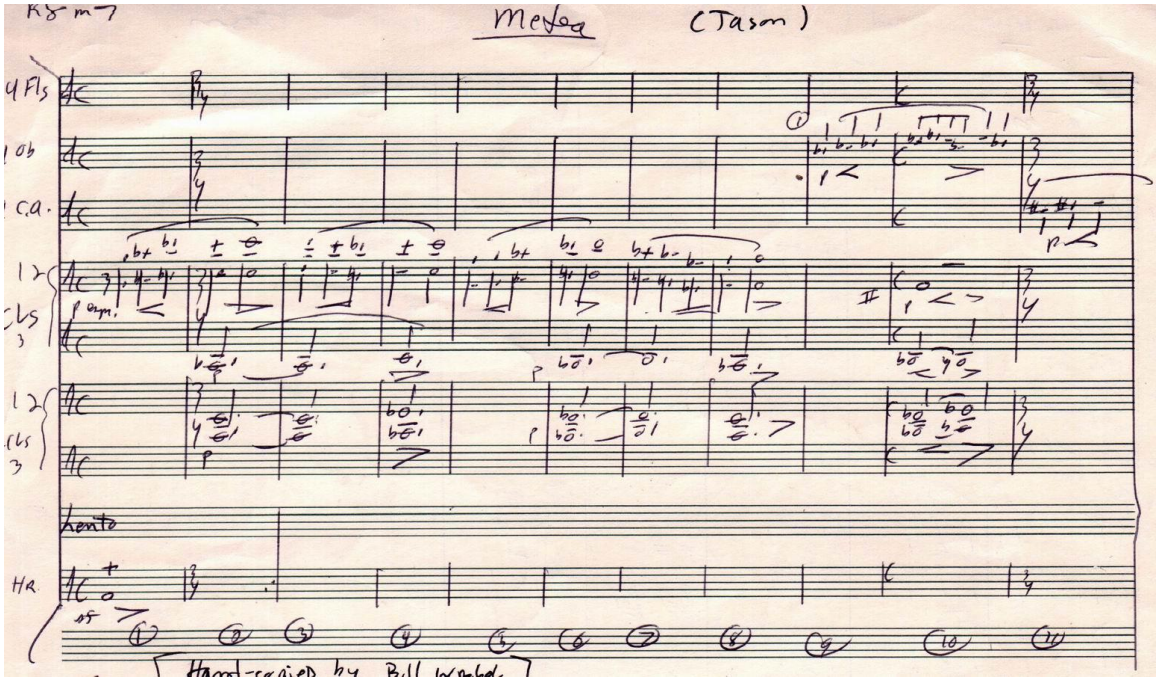
Diminished = 82%

Dim 7ths = 18%

****

"Medea" R8M7 *Lento* in C. 31 bars, pages 85-87. Track # 20. Dvd location 1:09:30 (or Chapter 21 starting at :46).[Note: At the bottom of page 85, Herrmann writes "Use parts of R10M5 making changes in oboe, horn, and tacet harps"] R10M5 is "Duo" and it is exactly the same cue except that the harps are used in Bars 14-17 (deleted in "Medea").

Bar 1 = N/A.



Horn I plays a stopped small octave Bb [written Line 1 F] whole note *sf* >. After a quarter rest, two clarinets play *p espr* < ascending quarter notes Lines 1 & 2 F-Gb-Ab.

Bars 2-3 = <u>Eb min</u> (Eb/Gb/Bb) ¾ time

Clarinets I-II continue the melody on Lines 1 & 2 Bb quarter notes to Bb half notes decrescendo to (Bar 3) Lines 2 & 3 C to Lines 1 & 2 Bb to Ab crescendo quarter notes to (Bar 4) Bb quarter notes to Bb half notes. Clarinet III plays *p* on small octave Gb dotted half note tied to next bar to (Bar 4) Bb dotted half note decrescendo. Bass clarinets play Eb/Bb dotted half notes tied to next bar to (Bar 4) Gb/Db dotted half notes decrescendo.

Bar 4 = <u>Gb maj</u> (Gb/Bb/Db)

Bar 5 = <u>N/A</u>.

Clarinets I-II play crescendo ascending quarter notes Lines 1 & 2 Eb-F-Gb.

Bars 6-7 = <u>Fb maj</u> (Fb/Ab/Cb)

Clarinets I-II play Lines 1 & 2 Ab quarter notes to Ab half notes to (Bar 7) Gb-Fb-Db quarter notes to (Bar 8) Eb quarter notes to Eb half notes decrescendo. Clarinet III plays small octave Ab dotted half note tied to next bar to (Bar 8) Gb dotted half note decrescendo. Bass clarinets play Fb/Cb dotted half notes tied to next bar to (Bar 8) Eb/Bb dotted half notes.

Bar 8 = Eb min (Eb/Gb/Bb)

Bar 9 = N/A. (:24)

Oboe I is solo playing *p* < Line 1 Bb to Line 2 Cb to Db legato quarter notes.

Bar 10 = Fb maj 7th (Fb/Ab/Cb/Eb) C time.

The oboe continues the melody line on Eb-Fb-Eb-Cb 8ths to Eb to Db quarter notes decrescendo. Clarinet II plays *p* < > Line 1 Eb [written F] whole note. Clarinet III plays Ab legato to A half notes. Bass clarinets play small octave Fb/middle Cb to Gb/Db half notes.

Bar 11 = N/A. ¾ time.

The english horn plays rising quarter notes F#-G#-A.

Bar 12 = G maj (G/B/D) to F maj (F/A/C) C time.

The english horn continues the melody line on B-C#B-G# 8ths to B to A quarter notes decrescendo. Clarinet II plays Line 1 D to C half notes, while clarinet III plays small octave B to A half notes. Bass clarinets play G/D to F/C half notes.

Bar 13 = N/A. ¾ time.

Horn I plays *p* < ascending quarter notes Line 1 D-E-F.

Bar 14 = C maj (C/E/G) (:40) C time.

The oboe, english horn, and horn play the melody (but most fully by the horn). We find the horn playing Line 1 B [written Line 2 F#] quarter note to A [written E] half note decrescendo down to E [written B] quarter note *mf* < up to (Bar 15) G quarter note to F half note down to D quarter note decrescendo to (Bar 16) middle C [written G] half note to small octave B quarter note (followed by a quarter rest). The C.A. and oboe play the same except for a quarter rest on the 3rd beats of Bars 14 & 15. In Bar 16, the E.H. plays Line 2 C half note to B quarter note (followed by a quarter rest) while the oboe end that bar on A-B 8ths to (Bar 17) G whole note decrescendo.

Clarinets and bass clarinets play in Bar 14 G/middle C/E whole notes crescendo and legato to (Bar 15) F/A/D dotted half notes decrescendo (followed by a quarter rest). The harps were actually written notes for Bars 14 thru 17 but were crossed out. Harp I plays *f* ascending "3" triplet value 8th note figures Line small octave C up to G up to middle C (crossbeam connected) up to Line 1 E-G Line 2 C up to descending E-C-G down to E-middle C-G. Harp II plays Great octave G up to small octave C to G 8ths up to middle C-E-G up to descending Line 2 C-G-E to middle C-G-E 8ths. Harp III plays Great octave C-G-small octave C up to E-G-middle C up to descending E-C-G to E-C-Great octave G 8ths. Harp IV is arpeggiando

(vertical wavy line rolled chord) *ff* on Great octave C/G/small octave E/G/middle C half notes (followed by a half rest).

Bars 15-16 = D min 7th (D/F/A/C)
Bar 17 = C maj (C/E/G)
Bar 18 = B dim 7th (B/D/F/Ab)
Bar 19 = C maj
Bar 20 = N/A.
Bar 21 = D dim
Bar 22 = A min
Bars 23-24 = N/A.
Bar 25 = A maj (A/C#/E)
Bars 26-28 = N/A.
Bar 29 = D/Bb/G#

The cue ends with the clarinets playing small octave D/G#/Line 1 G# whole notes held fermata, while bass clarinets play D/Bb/Line 1 D whole notes.

CHORD FREQUENCY RESULTS:

Minor (3) = 19%
Major (8) = 50%
Maj 7th (1) = 6%
Min 7th (2) = 11%
Dim 7th (1) = 6%
Dim (1) = 6%

****

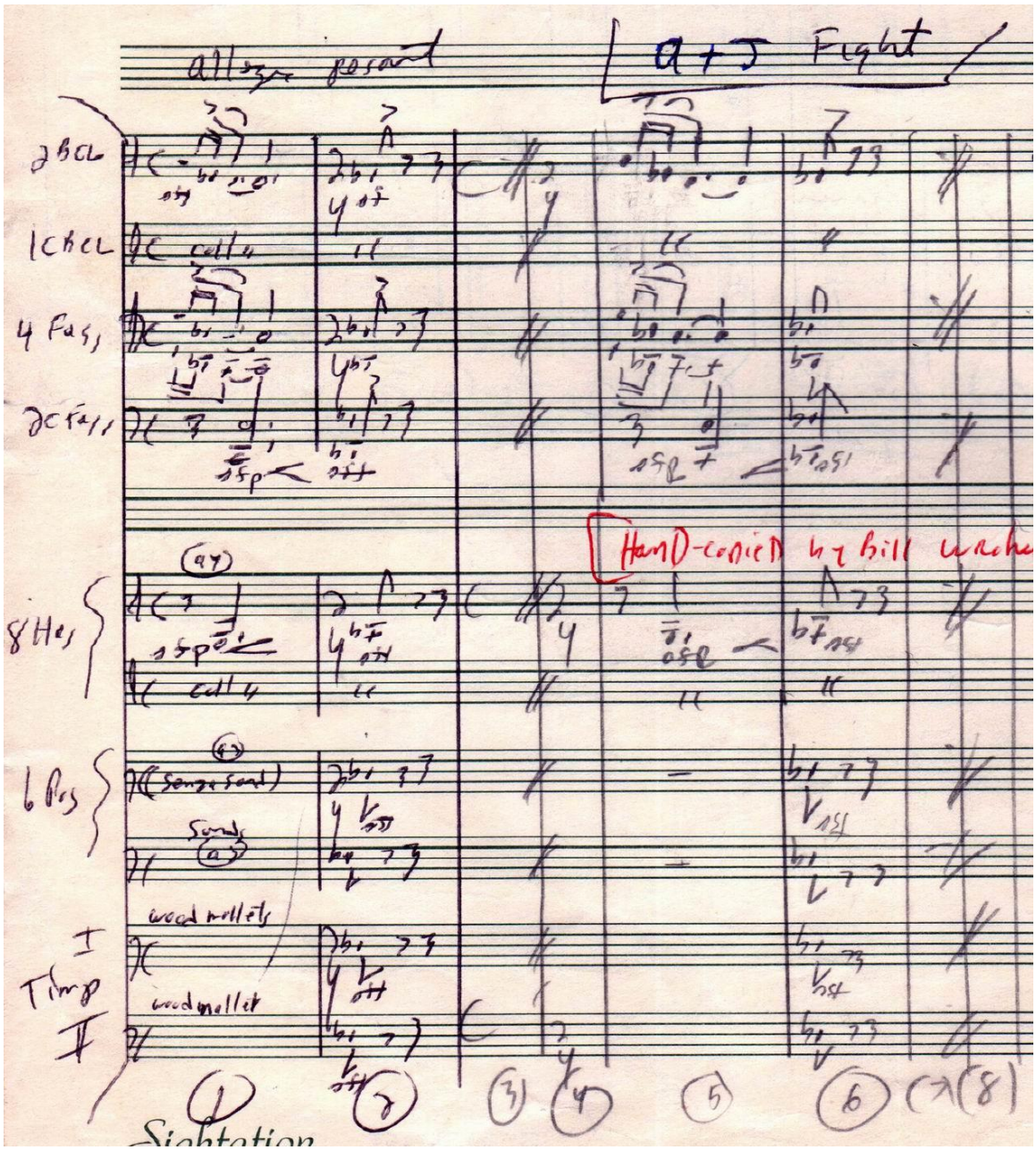
"Drumbeats" R9M1 Page 88.

Bars 1-2 (etc) = N/A. Timps beat on the Db down to G tritone interval. "Continue for 1:18 (sync to picture)."

****

"A & J Fight" R9M2 *Allegro pesante* in C time, 77 bars, pages 89-94. Track # 21. Dvd location1:12:48 (or Chapter 22 starting at 1:18). Instrumentation: 2 piccolos, 2 flutes, 4 oboes, 2 E.H., 3 clarinets, 2 bass clarinets, 1 C.B. clarinet, 4 Fags, 2 C. Fags, 8 horns, 6 Pos, 2 timps (wood mallets). Note that this music was self-borrowed from *The Kentuckian*.

Bars 1-77 = N/A.



Bass clarinets/C.B. clarinet/4 Fags start off with the G down to Db (tritone interval) 32nds notes to C dotted 8th figure tied to C half note. We find many tritone intervals, including the familiar F#-C interval.

In Bar 1, the bass clarinets. C.B. clarinet, and Fags play Line 1 (small octave for Fags I-II and Great octave for Fags III-IV) rinforzando G 16th down to Db 16th legato to C dotted 8th tied to C dotted half note to (Bar 2 in 2/4 time) Db rinforzando 8th note *sf* (followed by an 8th and quarter rest). After a quarter rest in Bar 1, eight horns play *sfp* < small octave C dotted

half note to (Bar 2) Db 8th (followed by rests). In Bar 2, both open and muted Pos play small octave Db 8th notes *sff* (followed by rests). Timps also beat the Db 8ths. Repeat Bars 1-2 in Bars 3-4.

Skipping to Bar 14 (:14), after a 16th rest, the clarinet family instruments play *ff* staccato 16th note figures of Line 1 Db-C-Db (followed by a 16th rest) to the same Db-C-Db 16ths note figure (connected by two crossbeams). Repeat thru Bar 25. Fags and C. Fags play the same but in the Great octave and small octave registers. Horns play *sff* small octave G [written Line 1 D] 16th (followed by a 16th and 8th rest) to another G 16ths (followed by the same rests) to (Bar 15) G 16th (followed by the same rests) to Ab 16th [written Eb] followed by rests. Repeat these two bars in Bars 16-17 and Bars 18-19. Pos play similarly but in the Great octave register. After a quarter rest in Bar 15, the timps beat rinforzando Db 8ths (followed by an 8th rest). Repeat in Bars 17 and 19. In bar 16, four oboes and 2 E.H. play *sfp* < Line 1 D half note tied to quarter note next bar to EB rinforzando and *sff* 8th (followed by an 8th rest). Repeat in Bars 18-19.

Skipping to Bar 41 (:39) piccolos/flutes/oboes/clarinets play *ff* Line 2 16th note figures rinforzando G-Db-C-Db played twice to (Bar 42) Ab-Db-C-Db to A-Db-C-Db (Bar 43) Bb-Db-C-Db to B-Db-C-Db to (Bar 44) Bb-Db-C-Db to A-Db-C-Db, and so forth. The english horns, bass clarinets, C.B. clarinet play small octave G (Great octave for Fags and C. Fags) half note forte (steady crescendo thru the next three bars) to (Bar 42) Ab to A quarter notes to (Bar 43) Bb to B quarter notes to (Bar 44) B to Bb quarter notes to (Bar 45) Ab rinforzando and *sff* 8th (followed by an 8th rest) to G quarter note tied to quarter note next bar to Ab quarter note to (Bar 47) A to Bb quarter notes to (Bar 48) A quarter note to Ab rinforzando 8th (followed by an 8th rest). Four horns play the same run of notes in the Line 1 register. After a 16th rest, altri horns play Line 1 Db-C-Db 16ths (followed by a 16th rest) to another such figure (repeat thru Bar 48).

Starting in Bar 50 (:47) piccolos and flutes play Line 3 (Line 2 for oboes, small octave for bass clarinets and C.B. clarinet, and Great octave for Fags/C. Fags/Pos) G half note to (Bar 51) Ab half note to (Bar 52) A half note to (Bar 53) Bb half note to (Bar 54) B half note to (Bar 55, start of page 93) Bb half note to (Bar 56) A half note to (Bar 57) Ab rinforzando 8th note (followed by rest marks). All notes are played under the legato umbrella. After a 16th rest, clarinets play Line 3, C.A. and horns I thru IV play Line 2,

and horns V thru VIII play Line 1 16th note figures Db-C-Db (followed by a 16th rest) to Db-C-Db 16ths (repeated thru Bar 56).

In Bar 58 (:55) the stopped horns and Pos play the ascending to descending half note passage on Line 1 (small octave for Pos) G to (Bar 59) Ab, and so forth. After a 16th rest, all of the woodwinds play the Db-C-Db 16th note repeat figures. In Bar 66 (1:02), the horns are trill *sff* on Line 2 C (to Db) half note tied to half note next bar to (Bar 68, start of page 94) Db rinforzando 8th (followed by rests). The piccolos/flutes/oboes/clarinets play Line 3 (Line 2 for C.A.) half notes tied to next bar to (Bar 68) Db rinforzando 8th. After an 8th rest in Bar 68, the timps beat Db-Db-Db 8th notes crescendo to (Bar 69) Db 8th *sff* (followed by an 8th and quarter rest). In bar 69, the horns are trill as before but now on middle (Line 1) C half notes. Oboes/C.A./clarinets/clarinets/bass clarinets play Line 1 (small octave and Great octave for Fags/C. Fags) C half notes tied to half notes next bar to (Bar 71) Db 8th. In Bar 73 (1:07), Fags and open Pos play F#/small octave C half notes tied thru end Bar 77 (held fermata in Bar 77) while C. Fags play Great octave C half notes in that manner. The timps beat Db 8th notes in the pattern just given. In Bar 74, horns V thru VIII (in the bass clef) play small octave F# [written small octave C#] half note tied thru Bar 77, while altri horns play small octave C half notes. Bass clarinets and C.B. clarinet play F#/middle C half notes tied to end of cue. The timps sound in Bar 75 the Db 8th (followed by rests) to (Bar 76), after a quarter rest, Db 8th (followed by an 8th rest), and silent in end Bar 77.

CHORD FREQUENCY RESULTS:

Non-harmonic cue. Dyad intervals – no triads or sevenths.

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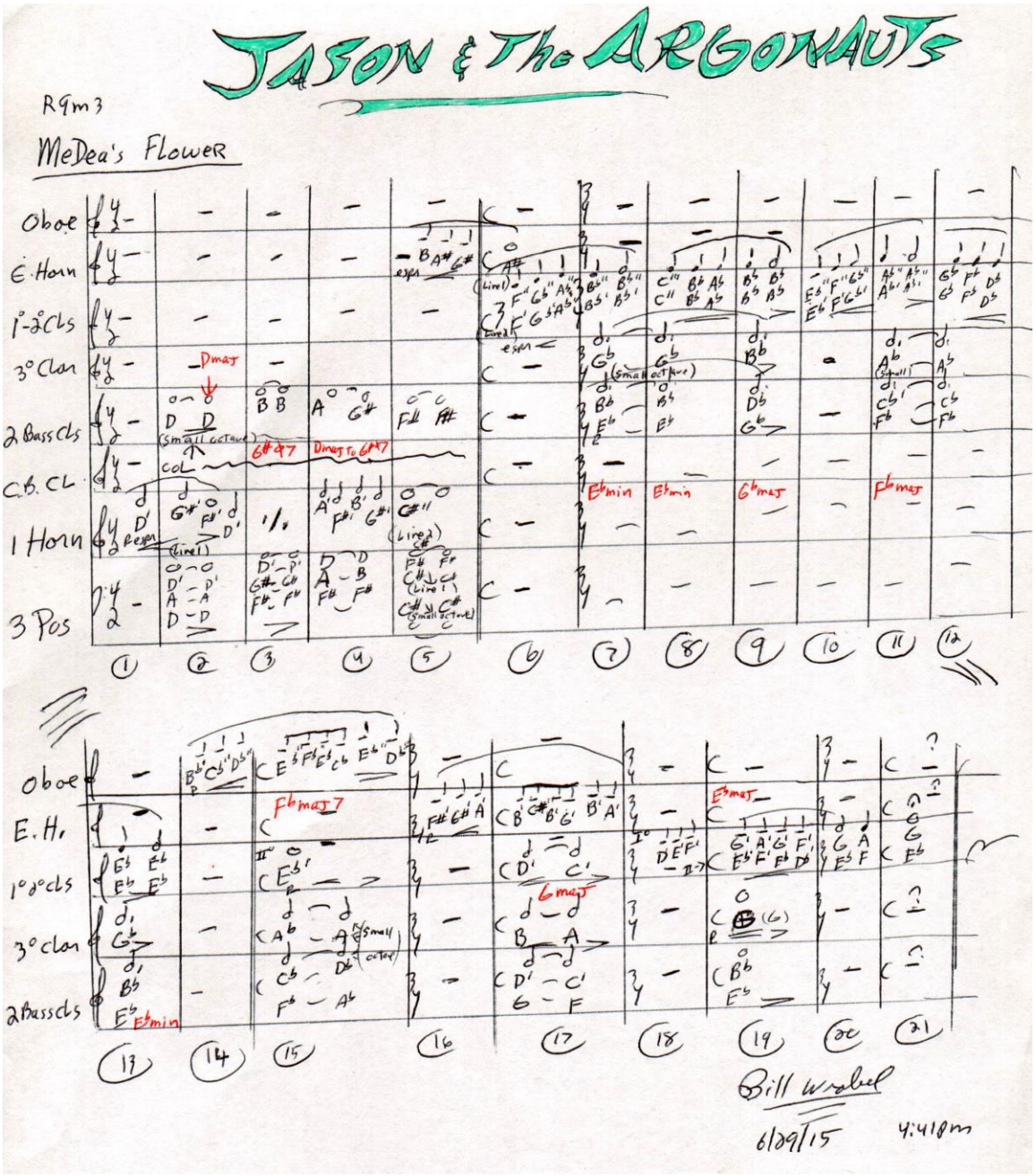
"Medea's Flower" R9M3 21 bars, page 95. 4/2 time signature. Not on cd. Dvd location 1:14:47 (or Chapter 22 starting at 3:16).



Bar 1 = <u>N/A</u>.

The solo horn plays *espr p* < Line 1 D [written A] half note.

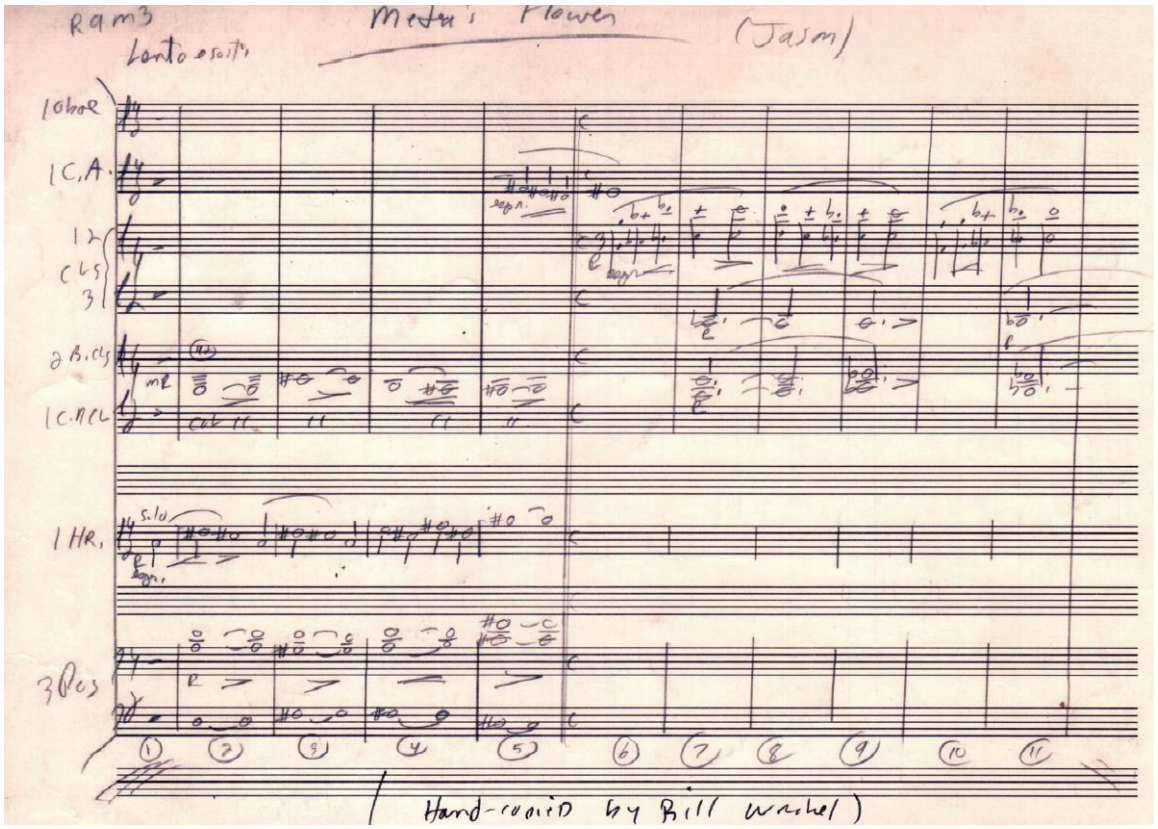
Bar 2 = <u>D maj</u> (D/F#/A)

Pos play D/A/D tied whole notes whole the horn plays the G# half note on the first beat to the F# whole note (establishing the D maj sound). Specifically, horn I plays G# [written Line 2 D#] half note to F# [written C#] whole note decrescendo down to D [written A] crescendo half

note . Two bass clarinets play small octave D whole note tied to whole note. Pos play *p* > small octave D/A/Line 1 D whole notes tied to whole notes.

Bar 3 = <u>G# half-dim 7th</u> (G#/B/D/F#)

The horn repeats the previous bar. The bass clarinets play small octave B [written middle C#] whole note tied to whole note. Pos play F#/G#/Line 1 D whole notes tied to whole notes.



Bar 4 = <u>D maj</u> (D/F#/A) to <u>G# half-dim 7th</u>

The horn plays A-F#-B-G# half notes to (Bar 5) Line 2 C# [written G#] whole note tied to whole note. The bass clarinets play small octave A to G# whole notes crescendo. Pos play F#/A/Line 1 D whole notes legato to F#/B/D whole notes (F#/D notes are actually tied or sustained).

Bar 5-6 = <u>N/A</u>.

Bass clarinets play small octave F# tied whole notes decrescendo while Pos play C#/Line 1 C#/F# tied whole notes. After a half rest, the english horn plays *espr* < descending half notes small octave B-A#-G# [written Line 1 F#-E#-D#] to (Bar 6 in C time) A# whole note. After a quarter rest in Bar 6, clarinets I-II play *espr p* < Lines 1 & 2 F-Gb-Ab legato quarter notes.

Bars7-8 = <u>Eb min</u> (Eb/Gb/Bb)

Clarinets play Bb quarter notes to Bb half notes decrescendo. Clarinet III plays small octave Gb dotted half note tied to next bar, while bass clarinets play small octave Eb/Bb dotted half notes tied to next bar. [Note: the rest of the cue pretty much duplicates the previous "Medea" cue thru Bar 12 there (thru Bar 14 here).

Bar 9 = Gb maj
Bar 10 = N/A.
Bar 11 = Fb maj
Bar 12 = N/A.
Bar 13 = Eb min
Bar 14 = N/A. ¾ time.

The oboe is solo playing rising quarter notes Bb-Line 2 Cb-Db.

Bar 15 = Fb maj 7th C time.
Bar 16 = N/A. ¾ time.

The english horn playing rising quarter notes F#-G#-A.

Bar 17 = G maj C time.
Bar 18 = N/A. ¾ time.

Clarinet I plays rising quarter notes Line 1 D-E-F.

Bar 19 = Eb maj C time.
Bar 20 = N/A 3/4 time.
Bar 21 = N/A C time.

Clarinets I_II are soli playing Line 1 Eb/G whole notes decrescendo and held fermata.

CHORD FREQUENCY RESULTS:

Minor (2) = 18%
Major (6) = 55%
Maj 7 (1) = 9%
Half-dim 7 (2) = 18%

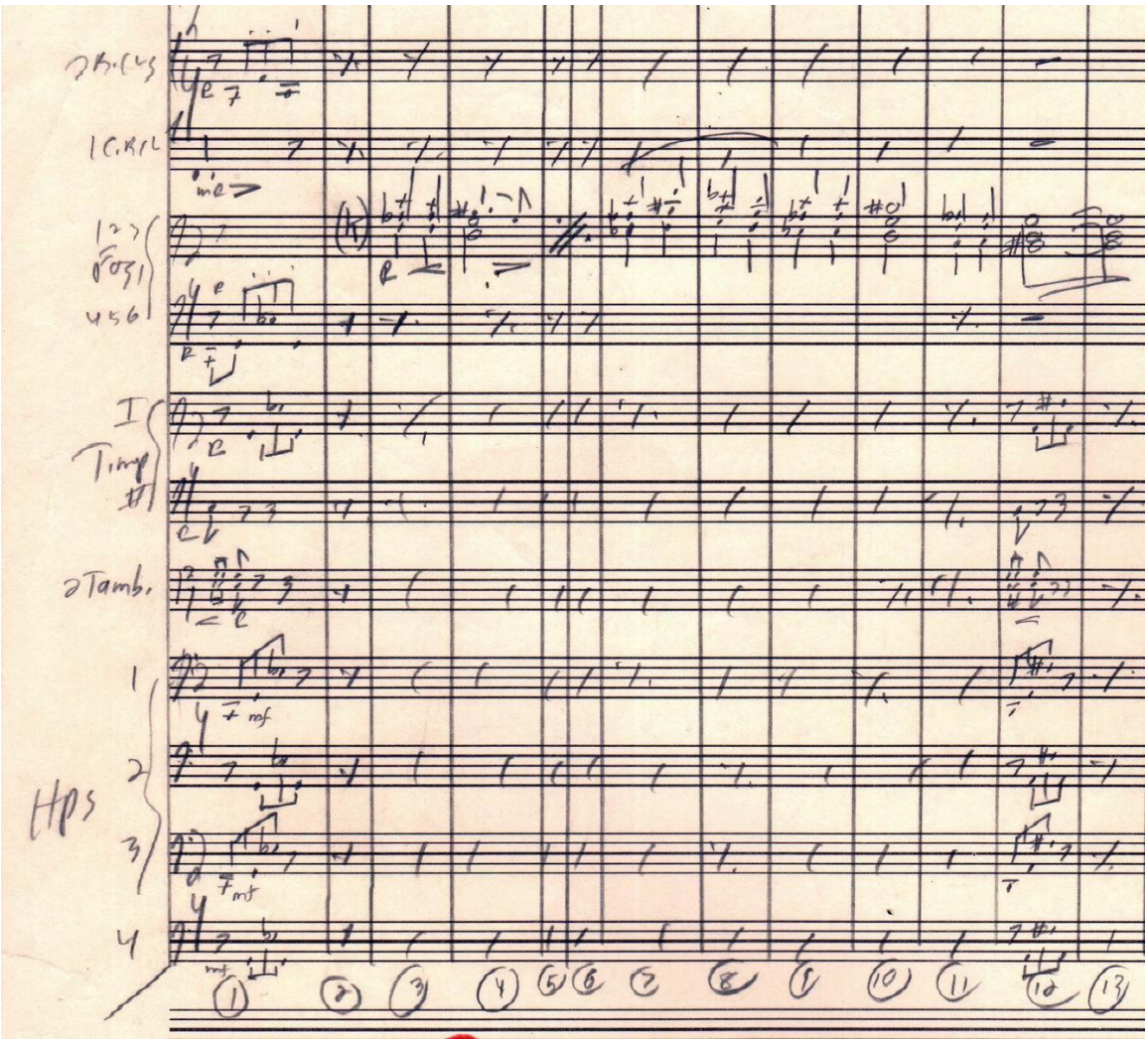
****

"Temple Dance" R9M4 *Allegro* in 2/4 time. 109 bars, pages 96-101. Track # 22. Dvd location 1:15:47 (or start of Chapter 23).

Bars 1-2 = C min (C/Eb/G)

We find a simple 8th note rhythmic pattern played by harps, timps, Fags IV-V-VI and bass clarinets/C.B. clarinet. Specifically, the C.B. clarinet plays *mp* > middle C [written D] dotted quarter note (followed by an 8th rest). Repeat thru Bar 11. After an 8th rest, two (*a2*) bass clarinets play *p* small octave G up to Eb back to G staccato 8th notes (repeated next ten bars). Fag VI plays *p* Great octave C up to G up to small octave Eb down to G 8th

8ths. After an 8th rest, Fags IV-V play G up to small octave Eb down to G 8ths. Repeat thru Bar 11. Timp II softly beats *p* on small octave C 8th note (followed by an 8th and quarter rest). Repeat next ten bars. After an 8th rest, timp I beats Great octave G up to small octave Eb down to G 8ths (repeated thru Bar 11). Two tambourines sound a three-note ruff < *p* (two grace notes to 8th notes) followed by an 8th and quarter rest. Harps I and III sound *mf* Great octave C up to G up to small octave Eb 8ths (followed by an 8th rest). Repeat thru Bar 11. After an 8th rest, harps II-IV play C-G-Eb-G 8ths.



Bar 3 = <u>C min</u>

Fags I-II-III start to play the melody line *p* < on middle C/Eb/G quarter notes to same C/Eb/G quarter notes.

Bar 4 = <u>D maj</u> (D/F#/A)

Fag I plays F# dotted quarter note legato to D 8th decrescendo while Fags II-III play A/Line 1 D half notes. Repeat these two bars in Bars 5-6.

Bar 5 = C min

Bar 6 = D maj

Bar 7 = Eb maj (Eb/G/Bb) to F# dim (F#/A/C)

Fags play Bb/Line 1 Eb/G quarter notes to middle C/F#/A quarter notes.

Bar 8 = G min (G/Bb/D) to F maj (F/A/C)

Bar 9 = Eb min

Fags play Bb/Eb/G quarter notes twice.

Bar 10 = D maj (D/F#/A)

Fags play small octave A/Line 1 D/F# half notes.

Bar 11 = C min

Fags play G/middle C/Eb quarter notes twice.

Bars 12-13 = D maj tied to next bar.

Bassoons settle on small octave F#/A/Line 1 D half notes tied to half notes next bar decrescendo. In Bar 12, timp II now beats Great octave B 8th (followed by rests). Repeat thru Bar 19. After an 8th rest, timp I beats Great octave A up to small octave F# down to A 8ths (repeated thru Bar 19). Harps I and III play Great octave D-A-small octave F# 8ths (followed by an 8th rest). After an 8th rest, harps II-IV play A up to small octave F# down to A 8ths. Repeat thru Bar 19. The melodic harmony is therefore D major.

Bar 14 (:14) = D maj

Four flutes start the melody line *ff* on Line 1 D 8th to Eb quarter note to F# 8th to (Bar 15) G to A quarter notes (these five notes are played under the legato umbrella) up to (Bar 16) Bb 8th down to A quarter note to G 8th to (Bar 17) F# to Eb quarter notes. Etc.

Bars 15-19 = D maj

Bars 20-21 (:20) = Harps (etc) resume C min rhythmic notes thru Bar 28.

Bar 22 = C min

Clarinets now play the melody line thru Bar 30.Clarinet I plays *mp* Line 1 G-G quarter notes to (Bar 23) F# 8th to G-F# legato 16ths down to D quarter note. Repeat these two bars in Bars 24-25. Clarinets II-III play middle C/Eb quarter notes twice to (Bar 23) small octave A/Line 1 D half notes.

Bars 23-25 = C min (and D maj)

Bar 26 = Eb maj to F# min

Bar 27 = G min to F maj
Bar 28 = G maj to F# min to C min
Bar 29 (:29) = Harps (etc) play D maj rhythm thru Bar 40.
Bar 30 = D maj rhythm.
Bar 31 = Piccolos/flutes/oboes/English horns start to play the melody line thru Bar 42.
Bars 32-40 = D maj
Bars 41-42 = C min
Bars 43 = Harps (etc) play C min rhythm thru Bar 52. Fags I-II-III return to play the melody line on Gb min to F# min.
Bar 44 = Gb min
Bar 45 = Gb min to F# min
Bar 46 = Gb min
Bar 47 = Gb min to Eb min
Bar 48 = F min to Eb maj
Bar 49 = D maj
Bar 50 = C min
Bar 51 = D maj
Bar 52 = C min
Bar 53 = Harps etc play D maj rhythm thru Bar 63.
Bar 54 = D maj
Bar 55 = Clarinets return on the melody line thru Bar 65. C min.
Bars 56-57 = C min
Bar 58 = D maj
Bar 59 = Eb maj to F# min
Bar 60 = G min to F maj
Bar 61 = Eb maj
Bar 62 = D maj
Bar 63 = C min
Bar 64 = C min
Bar 65 = C min
Bar 66 (1:08) = Tutti sounding (except no harps) on C min thru Bar 86.
Bars 67-74 = C min
Bar 75 (1:17) = Melody line played by oboes/CA/clarinets/Fags. We hear them play G min to F# min.
Bar 76 = G min
Bar 77 = G min to F# min
Bar 78 = G min
Bar 79 = G min to Eb min

Bar 80 = F min to Eb maj
Bar 81 = D maj
Bar 82 = Eb maj
Bar 83 = D maj
Bar 84 = Eb maj
Bars 85-86 = Timp beats on the D maj rhythm thru Bar 96.
Bar 87 = Harps now join in on the D maj rhythm (silent Bars 85-86). High woodwinds play the melody line thru Bar 97.
Bars 88-96 = D maj
Bars 97-100 = C min
Bar 101 (1:44) = *Lento* in C time. Low G whole notes sounded. Then the English horn/cls/bass cls/C.B.cl/Fags play the Gb/Bb dyad to F/A next bar, etc.
Bars 102-104 = N/A.
Bars 105-106 = E min
Bars 107-109 = N/A.
CHORD FREQUENCY RESULTS:
Minor = 63%
Major = 37%

****

"King Fanfare" R9M5 *Allegro pesante* in C. 13 bars, page 102. Not on cd. Dvd location 1:17:57 (or Chapter 23 starting at 2:09).
Bar 1 = N/A.
6 Pos play *ff* the fanfare on small octave and Line 1 register C quarter note tied to dotted 8th note and then play C 16th to '# triplet value C-C-C 8ths to another C-C-C 8ths figure to (Bar 2) C dotted 8th to C 16th to C rinforzando dotted half note. Both timps beat *ff* the Great octave F# whole note trill roll.
Bar 2 = N/A.
After a half rest, timps sound *f* < two small octave C quarter notes.
Bars 3-4 = N/A.
Horns play *sff* small octave and Line 1 C notes on that same fanfare. Timps repeat Bars 1-2.
Bars 5-6 = N/A.
Pos return to play the fanfare on small octave and Line 1 D notes. Timps repeat Bars 1-2.
Bars 7-8 = N/A.

Horns return to play the fanfare on small octave and Line 1 D notes. Timps repeat as given.

Bars 9-10 = Pos return to play *sff* small octave and Line 1 Eb fanfare notes.

Bars 11-12 = N/A.

Horns return on Eb notes.

Bar 13 = N/A

Timps sound the Great octave F# whole note trill held fermata.

End of cue.

"The Banquet" R10M1 & M2. *Lento* in ¾ time. 23 bars, page 103. Not on cd. Dvd location 1:19:49 (or Chapter 23 starting at 3:36). [Note: The first ten bars are exactly copied from "Medea" except for the fermata hold at the end of Bar 10]

Bars 1-10 = See "Medea."

Bar 11 = *Allegretto* dance melody played by the flutes. The harp plays the F min rhythm thru Bar 23.

CHORD FREQUENCY RESULTS:

Minor = 83%

Major = 11%

Maj 7 = 6%

****

"Jason's Arrest" R10M3 *Allegro Pesante* in C time, 26 bars, page 104. Not on cd. Dvd location 1:21:13 (or Chapter 24 starting at 1:16). [Note: This cue starts off with the King's Fanfare for four bars and returns in Bar 13]

Bars 1-2 = N/A.

Muted Pos play the familiar King fanfare on small octave and Line 1 C notes. The timps are rolled on F#, then (after a half rest) beat two C quarter notes in Bar 2.

Bars 3-4 = N/A.

Muted horns take over the fanfare but on small octave and Line 1 D notes.

Bars 5-12 = N/A.

3 clarinets/2 bass clarinets/1 C.B. clarinet play descending half notes of Line 1 Eb-Cb to (Bar 6) small octave Bb-A to (Bar 7) C-A (Bar 8) G-F#, and so forth.

Bar 13-14 = A min (A/C/E)

Pos play the fanfare as doubled triads (largely small octave and Line 1 registers) on A min (Great octave A/small octave C/E/A/middle C/E). Timps sound the Great octave F# whole note trill (and so forth).

Bars 15-16 = <u>A min</u>

Horns take over the fanfare on A min.

Bars 17-18 = <u>C min</u>

Pos return on C min.

Bars 19-20 = <u>C min</u>

Horns return soli on C min.

Bars 21-22 = <u>Ab maj</u> Both horns & Pos play the fanfare on Ab major (Ab/C/Eb).

Bars 23-24 = <u>A min</u> They play the A min chords.

Bars 25-26 = <u>N/A</u>. The timps beat on the F#-C tritone dyad.

CHORD FREQUENCY RESULTS:

100% minor triads.

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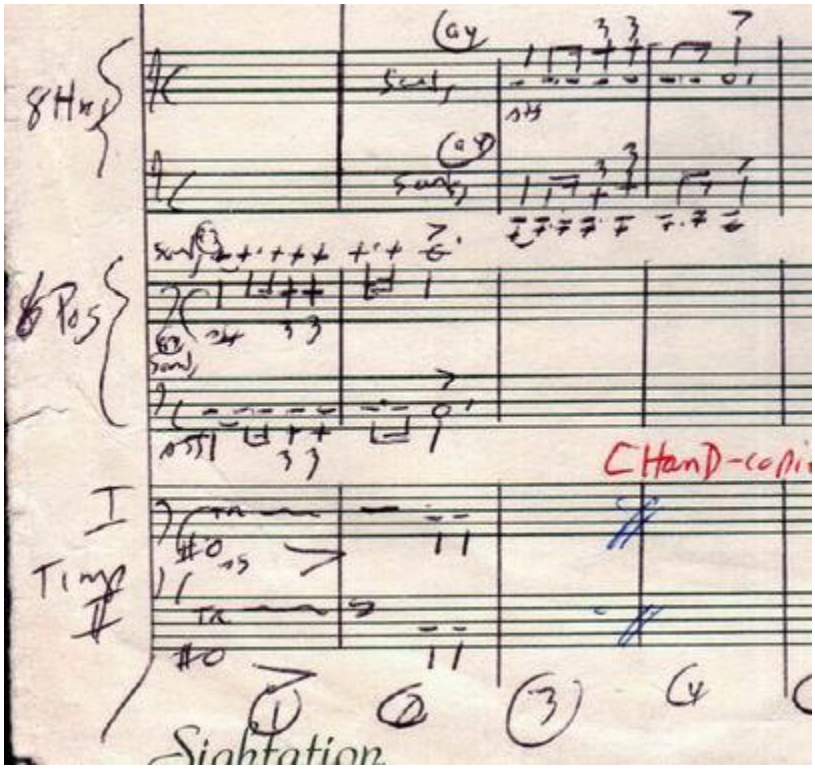
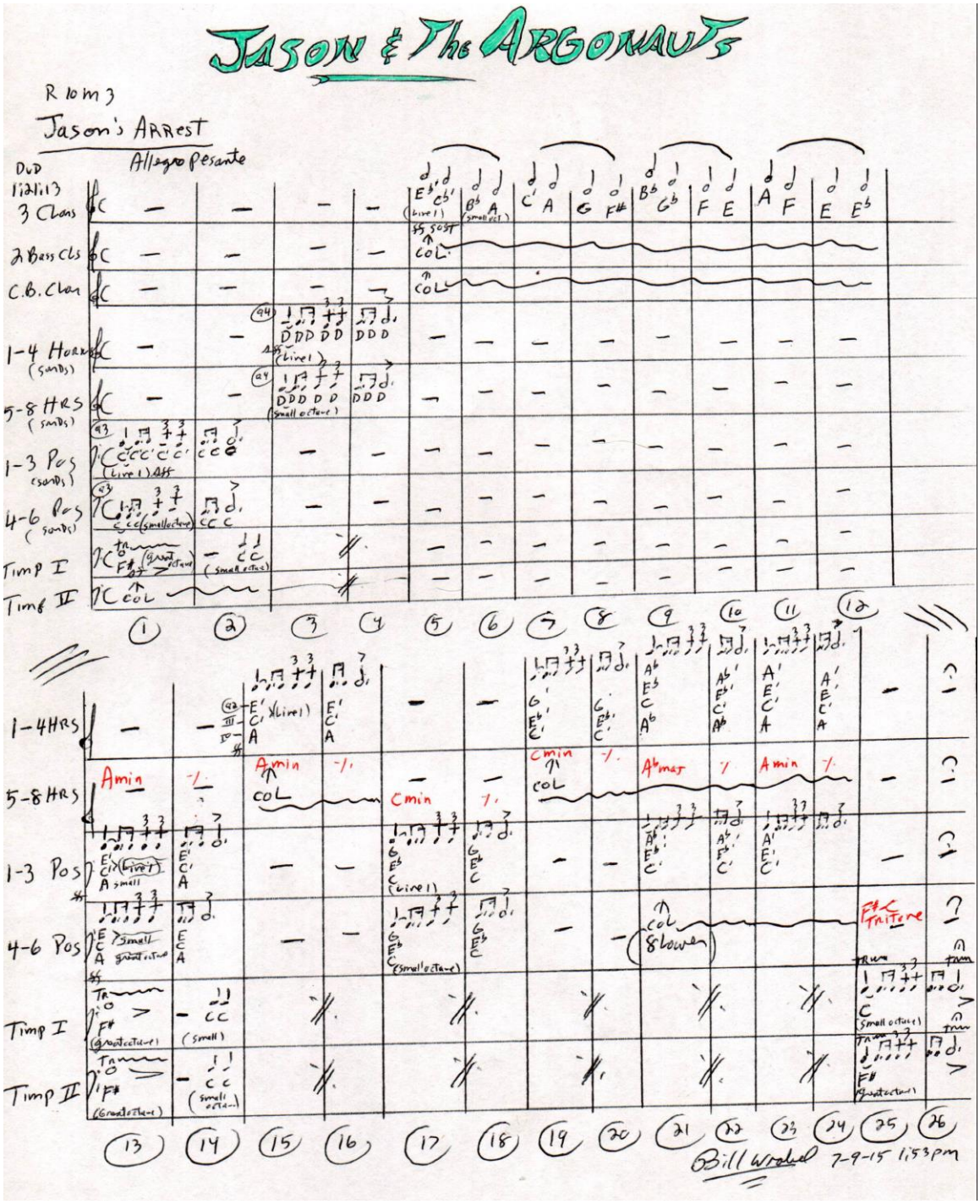
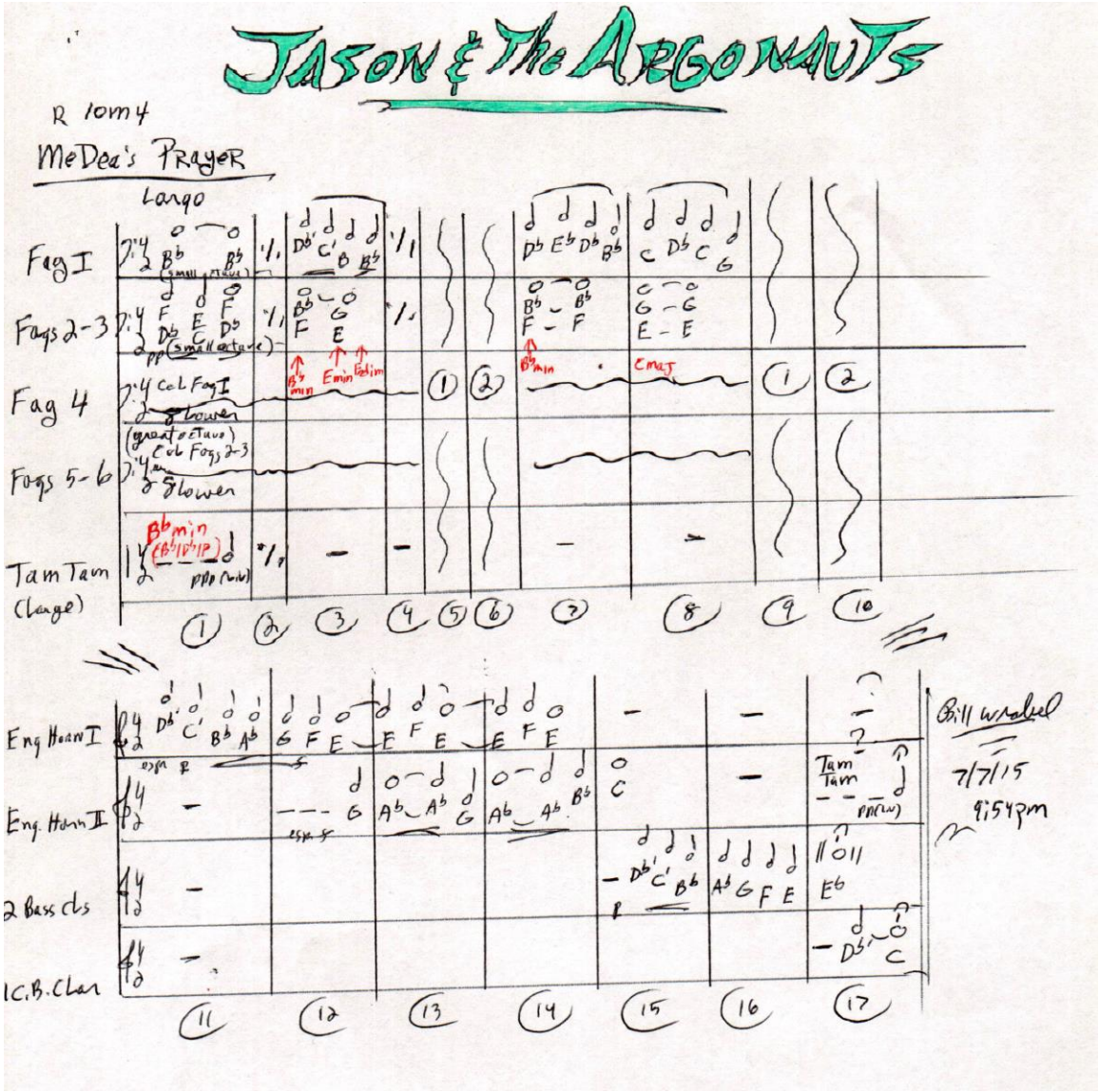



JASON & The ARGONAUTS
R 10 m 3
Jason's ARREST
Allegro Pesante
DUD
1i2li13
3 Clars
2 Bass Cls
C.B. Clar
1-4 Horns (sands)
5-8 HRS (sands)
1-3 Pos (sands)
4-6 Pos (sands)
Timp I
Timp II
1-4HRS
5-8 HRS
1-3 Pos
4-6 Pos
Timp I
Timp II
Amin
Cmin
Ab maj
F#-C Tritone
Bill Wrobel 7-9-15 1:53pm



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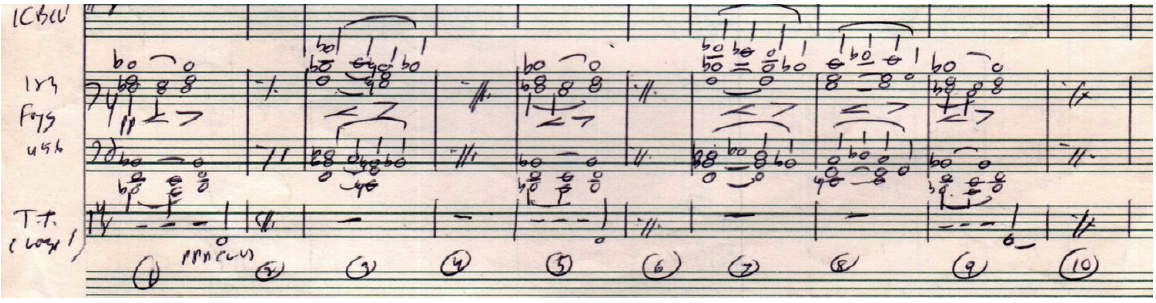
"Medea's Prayer" R10M4 *Largo* in 4/2 time. 17 bars, page 105. Not on cd. Dvd location 1:21:59 (or Chapter 24 starting at 2:02). Instrumentation: 2 english horns, 2 bass clarinets, 1 C.B. clarinet, 6 Fags, large Tam Tam.

Bars 1-2 = <u>Bb min</u>

Fag I plays *pp* < > small octave Bb whole note tied to whole note (repeated next bar) while Fags II-III play Db/F to C/E half notes to Db/F whole notes. Altri Fags play the same but in the Great octave register.

After three half rests, the Tam Tam sounds *ppp (L.V>)* a half note let vibrate (notated below the bottom staff line).



Bar 3 = Bb min to E min
Bar 4 = Repeat Bar 3.
Bar 5 = Bb min
Bar 6 = Repeat Bar 5.
Bar 7 = Bb min
Bar 8 = C maj
Bar 9 = Bb min
Bar 10 = Bb min
Bars 11-14 = N/A. Two English horns (starting with E.H. I) descending half notes Line 1 Db-middle C-Bb-Ab, and so forth.
Bars 15-17 = N/A.

The C.A. plays middle C whole note > *pp* (followed by a whole rest), and then two bass clarinets play (after an initial half rest) *p* < Line 1 Db to middle C to small octave Cb half notes to (Bar 16) Ab-G-F-E half notes to (end Bar 17) Eb breve (double whole note) held fermata and decrescendo. After a half rest in Bar 17, the C.B. clarinet plays *f* > Line 1 Db half note to middle C whole note held fermata.

CHORD FREQUENCY RESULTS:
Minor = 92%
Major = 8%

"Duo" R10M5 *Lento* in C time, 32 bars, pages 106-108. Dvd location 1:23:27 (or Chapter 24 starting at 3:30).

[Note: As given earlier, this cue is exactly like "Medea" except here the harps are played]

Bars 1-31 = See "Medea"

[end session Monday March 8 at 9:16 pm]

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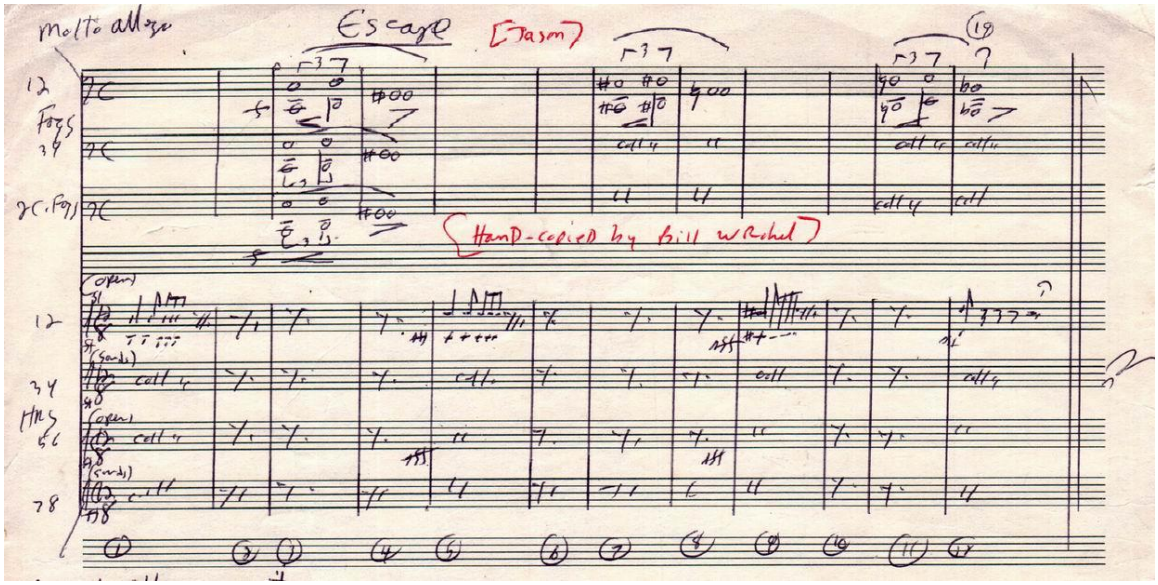
"Escape" R10M6 *Molto Allegro* in C (and 12/8) time, 12 bars, page 109. Not on cd. Dvd location 1:25:12 (or Chapter 24 starting at 5:16).



Bars 1-2 = N/A.

8 open and muted horns play (in 12/8 time) an ostinato rhythmic pattern on small octave and Line 1 register E notes thru Bar 4. Specifically, Horns I, III, V, VII play Line 1 while horns II, IV, VI, VIII play *ff* on small octave E quarter note to E 8th to E-E-E 8ths (crossbeam connected) to E quarter note to stand alone E 8th to E-E-E 8ths (crossbeam connected). Repeat they Bar 4.

Bars 3-4 = N/A.

Four Fags and 2 C. Fags play *f* < > (in C time) equally Great octave and small octave "3" triplet value C whole note to D triplet value half note to (Bar 4) unison Great octave G# whole note.

Bars 5-6 = N/A.

Horns continue the ostinato rhythmic pattern *sff* small octave and Line 1 F [written C] notes. Repeat thru Bar 8.

Bars 7-8 = N/A.

Fags and C. Fags play "3" triplet value C# whole notes to D# half notes to (Bar 8) unison A whole note.

Bars 9-10 = N/A.

Horns continue the ostinato on F# notes (repeated next two bars)

Bars 11-12 = N/A.

Fags and C. fags play "34" triplet value Great octave and small octave D whole notes to E half notes to (Bar 12) Contra-octave and Great octave Bb whole note held fermata. Horns play G 8ths *sff* followed by rest marks.

End of cue.

CHORD FREQUENCY RESULTS:

Not Applicable (no chords).

"The Glade" R10M7 *Molto Allegro* in C (and 12/8) time, 13 bars, page 110. Start of track # 23. Dvd location 1:26:13 (or Chapter 24 starting at 6:16).

Bars 1-2 = N/A.

Four flutes play *p* > Line 1 E dotted half note followed by a quarter rest (repeat thru Bar 4). Clarinet I plays Line 1 and clarinets II-III play small octave E [written F#] dotted half note followed by a quarter rest (repeat next three bars). Snare drum I plays *pp* (in 12/8 time) the now familiar ostinato rhythmic pattern as given in the previous cue (played there by the horns) to (Bar 2) an 8th note followed by rests. Repeat these two bars in Bars 3-4, 5-6, 7-8, 9-10, and 11-12 (< *sff* in Bars 11-12). In bar 2, snare drum II takes over the same pattern to (Bar 3) an 8th note. Repeat in Bars 4-5, 6-7, 8-9. In Bar 10, it plays the full ostinato and also in Bar 11 to (Bar 12) an 8th note *sff*.

Bars 3-4 = N/A.

Two bass clarinets and one C.B. clarinet play (in C time) *pp* crescendo "3" triplet value middle C whole note to D half note down to (Bar 4) G# whole note decrescendo.

Bars 5-8 = N/A.

The flutes and clarinets play F dotted half notes followed by a quarter rest (repeat thru Bar 8). In Bar 7, the bass clarinets and C.B. clarinet play "3" triplet value middle C# whole note to D# half note to (Bar 8) small octave A whole note.

Bars 9-11 = N/A.

Flutes and clarinets play *p* < F# dotted half notes (followed by a quarter rest) to (Bar 10) F# dotted half note *mf* < (followed by a quarter

rest) to (Bar 11) F# dotted half note *f* < (followed by a quarter rest). In Bar 11, the bass clarinets and C.B. clarinet play "3" triplet value Line 1 D whole note to E half note. Fags join in on this pattern *p* < Great octave and small octave D whole note to E half note.

Bar 12 (:18) = F# maj (F#/A#/C#) to C maj (C/E/G)

Open and muted Pos and trumpets (etc) sound the first announcement in this score of the Golden Fleece motif. We hear F# maj 1st inv (A#/C#/F#) to C maj 2nd inv (G/C/E) half note chords. Specifically, flutes play *ff* Line 2 F#/A#/Line 3 C#/F# half notes to E/G/Line 3 C/E half notes to (Bar 13) C#/F#/A#/Line 3 C# whole notes *sff* held fermata. Clarinets play Line 1 A#/Line 2 C#/F# half notes to G/C/E half notes to (end Bar 13) F#/A#/Line 2 C# whole notes held fermata. Bass clarinets and C.B. clarinet play "3" triplet value small octave Bb [written middle C] whole note to C half note to (Bar 13) small octave F# whole note *sff* held fermata. [Note: the Bb triplet value whole note is the enharmonic equivalent to A# and the sound quality would be better as Bb for these clarinet family instruments] Fags equally play "3" triplet value Contra-octave and Great octave Bb whole notes to half notes to (Bar 13) Great octave F# whole note held fermata. Silent in Bar 12, the C. Fags in Bar 13 play *sff* Great octave F# whole notes as well. Open and muted trumpets play A#/Line 2 C#/F# half notes to G/Line 2 C/E half notes to (Bar 13) F#/A#/Line 2 C# whole notes *sff* and held fermata. Open and muted Pos play the same as the trumpets but an octave lower register. Both snare drums sound the 8th note in Bar 12 (followed by rests). In end Bar 13, the cymbals sound a whole note *sff* held fermata.

Bar 13 = F# maj

CHORD FREQUENCY RESULTS:

100% major triads.

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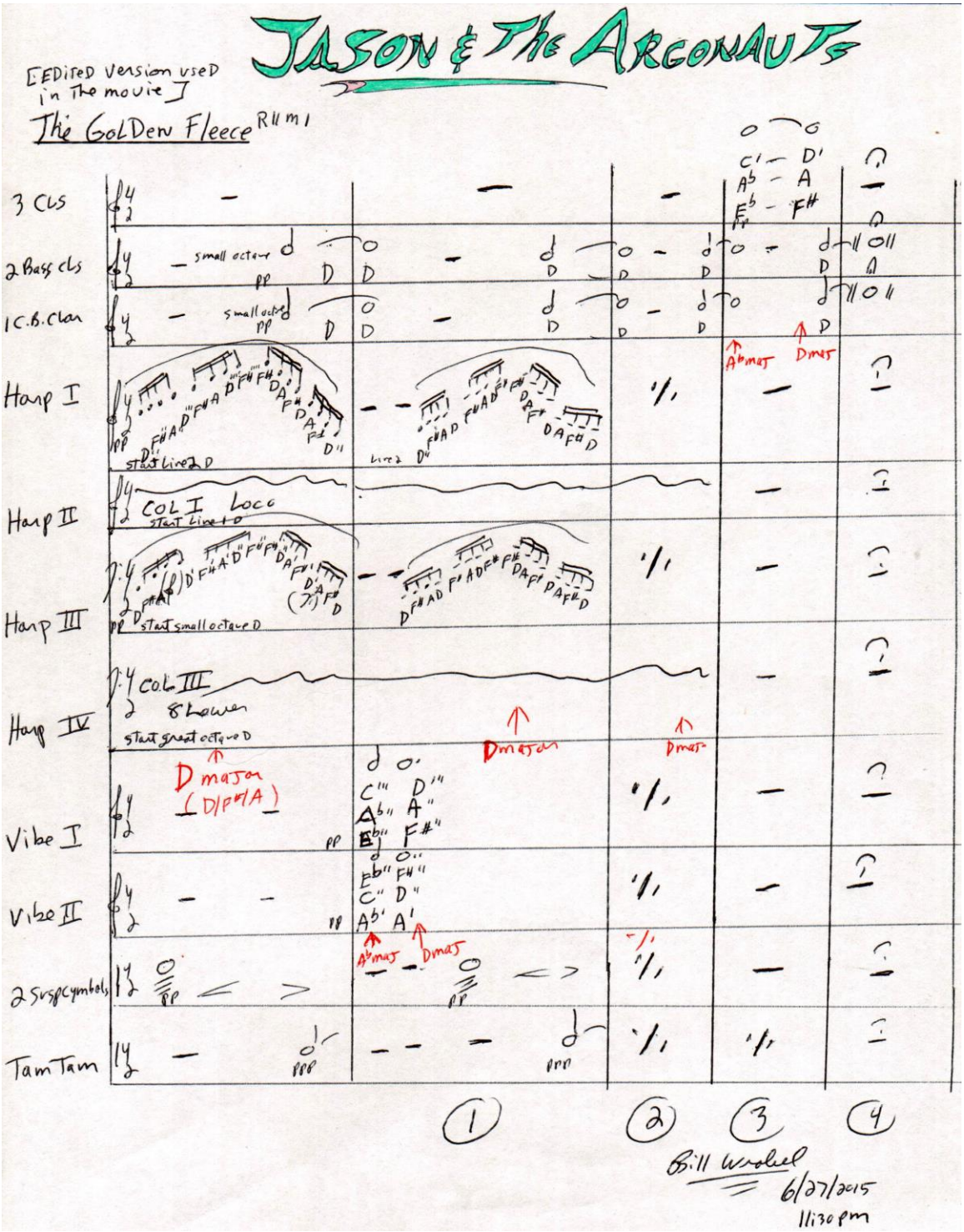


"The Golden Fleece" R11M1 *Lento sost* in 4/2 time, 8 bars, page 111. Track # 23 starting at :27. Dvd location 1:27:08 (or start of Chapter

26). Disregard that sound effect immediately before the arpeggio of the harps. [Note: While the cue as played on the cd is complete, it was not complete in the film version. Herrmann simply played Bars 6-8, repeating Bar 6 three times (3X for the harps, 2 X for the vibes)]

https://youtu.be/E3FKxGQw0hI [Golden Fleece, short]

https://youtu.be/MrOXXQfvtMA [Golden Fleece, complete]

[June 28, 2015 Facebook comment of mine:] Pay attention to the first twenty seconds of this You Tube presentation. It presents "The Golden Fleece" cue but NOT the original version as Herrmann wrote it (as heard in the Broughton recording for Intrada). What you hear in the movie is the EDITED short version. In the graphic below you will see the actual music used. Another image below that will show the actual written cue I hand-copied long ago but I added notes regarding Bars 6 thru 8 that were used in the movie version. The harps ONLY play the original Bar 6 figures for three times (sounding the D major arpeggio ascending-descending chords as 16th note figures), starting in the grace bar. The vibes sound for two bars, starting in Bar 1. Anyway, I actually like it better than the longer, original version--has more mystique about it!

Bar 1 = N/A.

Three clarinets/2 bass cls/1 C.B.clarinet play F# down to G half notes up to C# whole notes. Specifically, they play *ff* F# [written G#] half note legato down to small octave G [written A] half note legato up to middle C# [written D#] whole note.

Bar 2 = N/A.

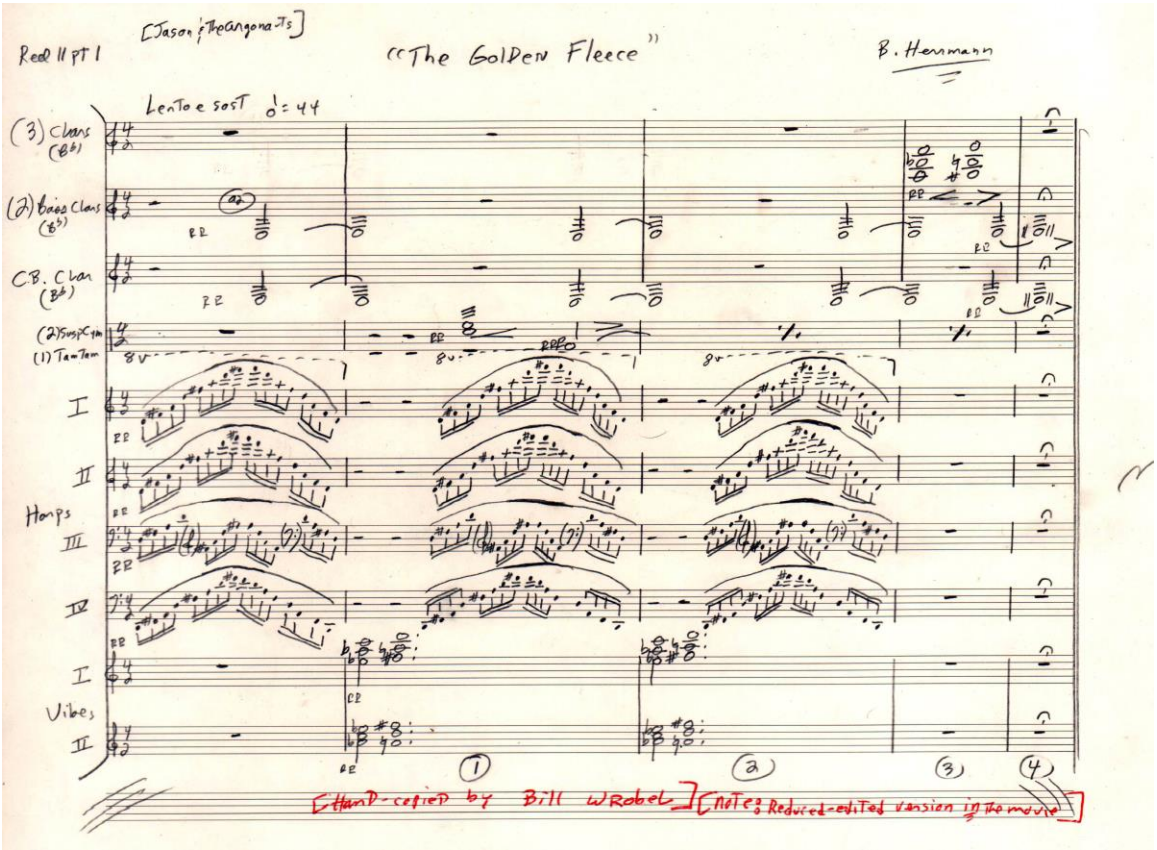
These instruments continue on Line 1 D [written E] down to small octave E [written F#] half notes up to Bb [written middle C] whole note.

Bar 3 = N/A.

They continue on small octave Ab [written Bb] up to middle C [written D] half notes down to small octave D [written E] whole note tied to whole note next bar (followed by a half rest). Then they play D half note tied to (Bar 5) D whole note (followed by a half rest) to D half note tied to whole note in Bar 6 (followed by two half rests for the clarinets.

Bar 4 = F# maj (F#/A#/C#) to C maj (C/E/G) to F# maj

Vibe I plays *pp* Line 2 A#/Line 3 C#/F# half notes to G/Line 3 C/E half bites to F#/A#/Line 3 C# whole notes. Vibe II plays Line 2 C#/F#/A# to C/E/G half notes to A#/Line 2 C#/F# whole notes. After two half rests, two susp cymbals play *pp* < > rolled (trem) whole notes. After three half rests, the Tam Tam sounds *ppp* a half note let vibrate (notated below the bottom staff line).



After two half rests, harp I plays *pp* ascending to descending 16th note figures (four per bar) starting on Line 2 [written Line 1 but the ottava *8va* is outlined above the notes] C#-F#-A#-Line 3 C# (connected by two crossbeams) up to F#-A#-Line 4 C#-F# (connected by two crossbeams) to descending 16ths starting on that same Line 4 F#-C# Line 3 A#-F# (connected by two crossbeams) down to C#-Line 2 A#-F#-C# 16ths (connected by two crossbeams). Harp II is *col* Harp I but *(loco)* [octave register lower as written]. Harp III (bass clef) plays the same notes and pattern but an octave lower than harp II (starting small octave register). Harp IV plays the pattern starting in the Great octave register.

Bar 5 = C maj (C/E/G) to G maj (G/B/D) to Eb min (Eb/Gb/Bb)

Vibe I softly strikes Line 2 G/Line 3 C/E half notes to G/B/D half notes down to Line 2 Eb/Gb/Bb whole notes. Vibe II plays Line 2 C/E/G half notes to G/B/D half notes to Gb/Bb/Line 1 Eb whole notes. The susp cymbals and Tam Tam repeat the previous bar.

After two half rests, harp I plays ascending 16ths Line 1 Bb-Line 2 Eb-Gb-BB up to Line 3 Eb-Gb-Bb-Line 4 Eb to descending same Line 4 Eb-Line 3 Bb-Gb-Eb down to Line 2 Bb-Gb-Eb-Line 1 Bb. The other harps play successively an octave lower register, as given before.

Bar 6 = Ab maj (Ab/C/Eb) to D maj (D/F#/A)

Vibe I sounds Line 2 Eb/Gb/Line 3 C half notes to F#/A/Line 3 D double-dotted whole notes. Vibe II plays Line 1 Ab/Line 2 C/Eb half notes to A/Line 2 D/F# double-dotted whole notes. After two half rests, the harps play the figures heard in repeated fashion in the final edit of the motion picture. Harp I plays Line 2 D-F#-A-Line 3 D up to F#-A-Line 4 D-F# to descending F#-D-A-F# to D-A-F#-D. Harp II is loco, while harp III starts the ascent in the small octave register, and harp IV plays Great octave D-F#-A-small octave D 16ths (and so forth).

The bass clarinets and C.B. clarinet play on the fourth (half note) beat small octave D half note tied to whole note next bar (followed by a half rest) to D half note tied to (end Bar 8) breve (double whole note) held fermata. In Bar 7, the clarinets play crescendo small octave Eb/Ab/middle C whole notes legato to F#/A/Line 1 D whole notes decrescendo. Clarinets are silent in end Bar 8.The susp cymbals and Tam Tam are also silent in the end bar.

Bar 7 = As given, clarinets play Ab maj 2nd inv (Eb/Ab/C) to D maj 1st inv (F#/A/D).

Bar 8 = N/A. Bass clarinets and C.B. clarinet play small octave D breve notes.

End of cue.

CHORD FREQUENCY RESULTS:

Minor (1) = 10%

Major (9) = 90% [end session Wednesday, March 10 at 7:26pm]

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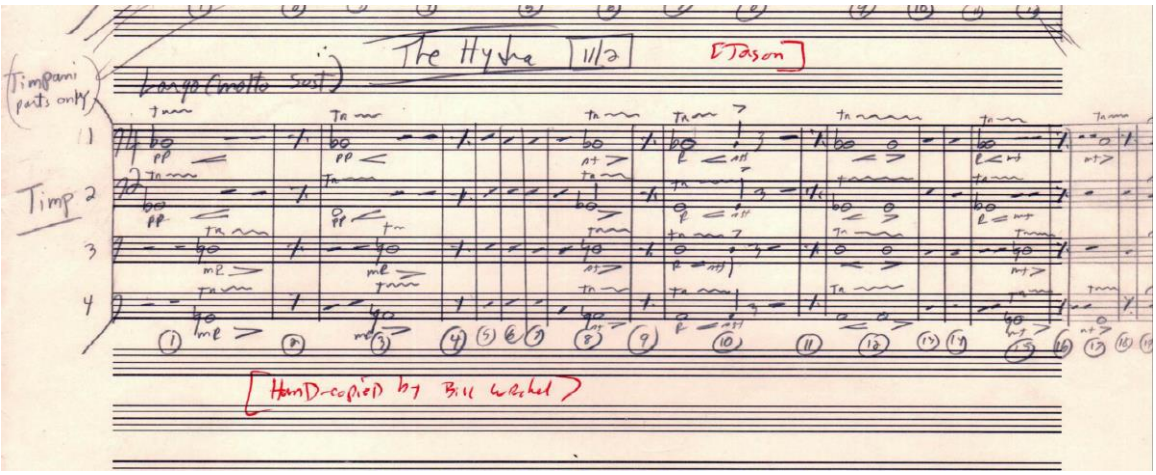
"The HYDRA" R11M2 *Largo(Molto Sost)* in 4/2 time, 19 bars, pages 112-114. Start of track # 24. Dvd location 1:27:33 (or Chapter 26 starting at

27).[Note: As given in my paper “Self-Borrowing in the Music of Bernard Herrmann” (Journal of Film Music #2), this cue was completely self-borrowed from “The Octopus” cue of *Mysterious Island* written 1 and a half years earlier]



Bars 1-2 = Eb min (Eb/Gb/Bb) to G min (G/Bb/D)

Six C.A. (*cor anglais* or english horns) play *p* < *f* > small octave Gb/Bb/Eb [written Line 1 Db/F/Bb] whole notes legato to G/Bb/D whole notes. Six Pos (in the “k” tenor clef) play the same as the english horns. Tubas play Great octave Eb/Gb/Bb/small octave Eb whole notes to Contra-octave G/Great octave D/Bb/D whole notes. Timp I plays *pp* < *mp* Great octave Gb/Bb whole note trills (followed by two half rests). After two half rests, timp II plays Great octave G/small octave D whole notes trill. Tam Tam II plays *ppp(L.V.)* whole note let vibrate (notated below the bottom line of the staff). After two half rests, Tam Tam I sounds a whole note let vibrate (notated on the 2nd space from the bottom).

Set in the key signature of six flats (Eb minor), harp I plays *ff* descending to ascending 32nd notes starting Line 1 Eb-small octave Bb-Gb-Eb-Great octave Bb-Gb-Eb to ascending Gb-Bb-small octave Eb-Gb-Bb (all notes connected by three crossbeams) up to Line 1 Eb quarter note let vibrate (followed by a quarter rest and two half rests). Harp II plays the same but an octave register lower. After two half rests, harp III (set in the key signature of two flats or G minor) play descending to ascending 32nd notes Line 1 D-small octave Bb-G-D-Great octave Bb-G-D to ascending G-Bb-small octave D-G-Bb up to Line 1 D quarter note. Harp IV plays the same but an octave lower register. All harps repeat Bar 1 in Bar 2.

In Bar 2, three clarinets play *p* < *f* > small octave Eb/Gb/Bb [written F/Ab/middle C] whole notes to G/Bb/Line 1 D whole notes. Two bass clarinets play small octave Gb/Bb down to unison D whole notes. The C.B. clarinet plays small octave Eb to D whole notes. Four bassoons play small octave Gb/Bb/Line 1 Eb whole notes to G/Bb/D whole notes. Contra Fags play Great octave and small octave Eb whole notes to G/small octave D whole notes. Timps and Tam Tams repeat Bar 1. English horns/Pos/tubas are silent in this bar.

Bars 3-4 = Bb min (Bb/Db/F) to D min (D/F/A)

English horns II-IV-V-VI play small octave F [written middle C] whole notes tied to whole notes, while horns I-II play small octave Bb [written Line 1 F] whole note legato to A [written E] whole note. Pos play small octave Db/F/Bb whole notes to D/F/A whole notes. Tubas play Contra-octave Bb/Great octave Db/F/Bb whole notes to D/F/A/small octave D whole notes. Etc.

Bar 5 = Bb min
Bar 6 = D min (:20)
Bar 7 = A min (A/C/E)
Bar 8 = Bb min to Gb aug (Gb/Bb/D)
Bar 9 = Repeat Bar 8.
Bars 10-11 = Gb aug to C aug (C/Eb/G)
Bar 12 = Db min
Bar 13 = A min to C min
Bar 14 = Eb min to G min
Bar 15 = Eb min to G maj
Bar 16 = Eb min to G maj
Bar 17 = E min
Bar 18 = E min
Bar 19 = N/A. F# note.

CHORD FREQUENCY RESULTS:

Minor (20) = 72%
Major (2) = 7%
Aug (6) = 21%

****

"The Hydra Fight" R11M2A *Lento e molto sost* in 4/2 time, 43 bars, pages 115-122. Track # 24 starting at 1:27. Dvd location: Chapter 26

starting at 1:00. [Note: This cue was completely self-borrowed from "The Octopus Fight" cue of *Mysterious Island*]

Bar 1 = N/A.

After a half rest, Pos/tubas/timp sound C/F# whole note tritone to Db/G half note tritone dyads while Fags/C. Fags play rising half notes F#-G-Ab-A and C-Db-D-Eb half notes respectively. Specifically, four Fags play *p* < *ff* > Great octave F#-G-G#-A half notes to (Bar 2) Bb down to A to Ab to G half notes (all eight notes are played under the legato umbrella). Two C. Fags play Great octave C-Db-D-Eb half notes to (Bar 2) E-Eb-D-Db half notes. Tubas play < *f* >Contra-octave F#/Great octave C/F#/small octave C whole notes legato to G/Great octave Db/G/small octave Db dotted half notes (followed by a quarter rest). After a half rest, six Pos play *sff* > Great octave C/F#/small octave C whole notes legato slur to Db/G/Db half notes. Timp I is *pedal gliss p* < *f* from Great octave F# whole note trill roll gliss line up to small octave C 8th (followed by an 8th/quarter/half rest). Timp II is pedal gliss from small octave C whole note trill gliss line down to Great octave F# 8th note (followed by rests). After two half rests, timp III is pedal gliss from Great octave G whole note trill gliss line up to (Bar 2) small octave Db 8th note (followed by an 8th/quarter/half rests) to same Db whole note trill gliss line down to (bar 3) Great octave G 8th (followed by the same rests) to same G whole note roll (etc). After two half rests in Bar 1, timp IV is pedal gliss trill on small octave Db whole note gliss line down to (Bar 2) Great octave G 8th (followed by rests) to G whole note (and so forth).

Bar 2 = N/A.

D/G# to Eb/A tritone dyads.

Bar 3 = N/A.

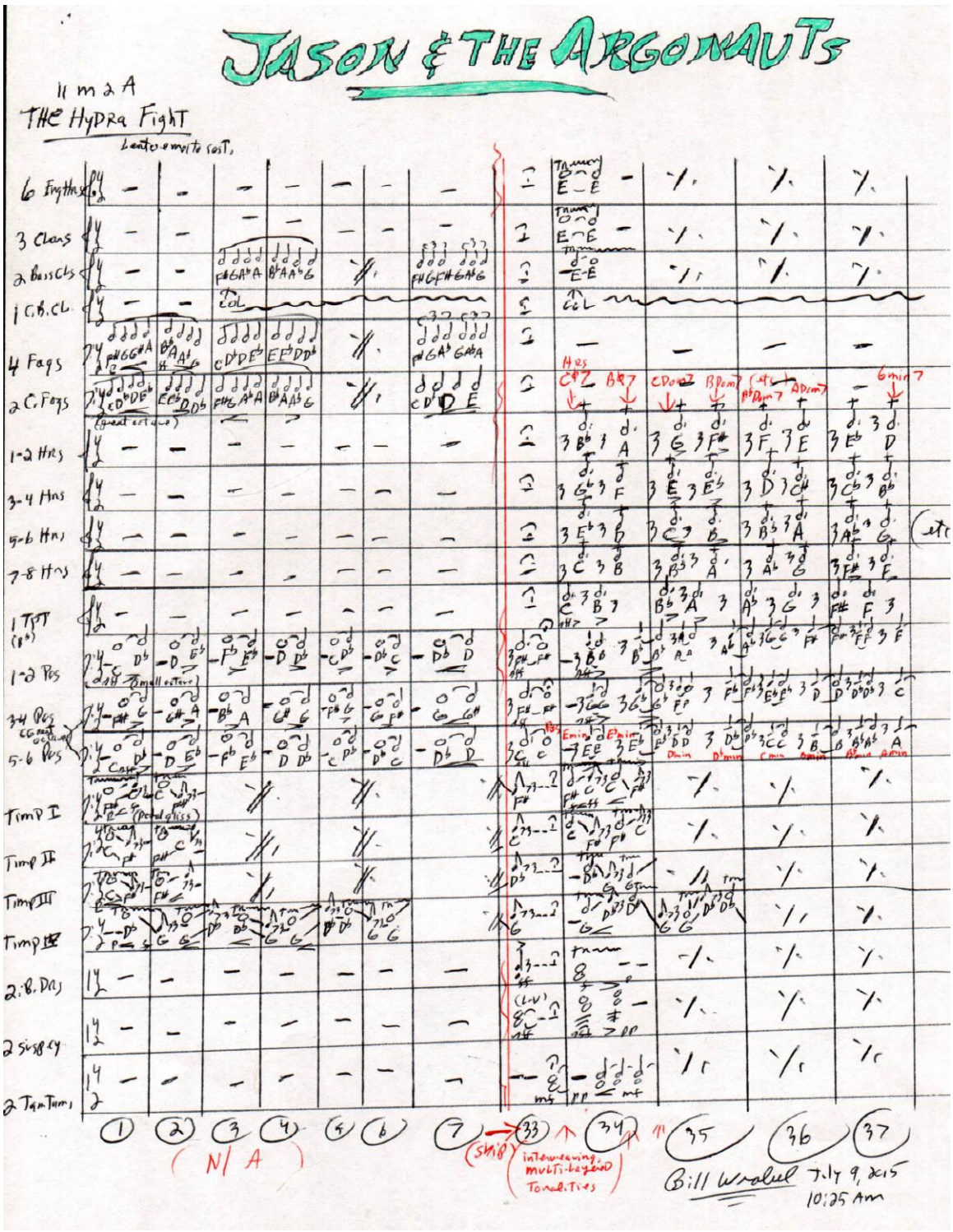
Fb/Bb to Eb/A.

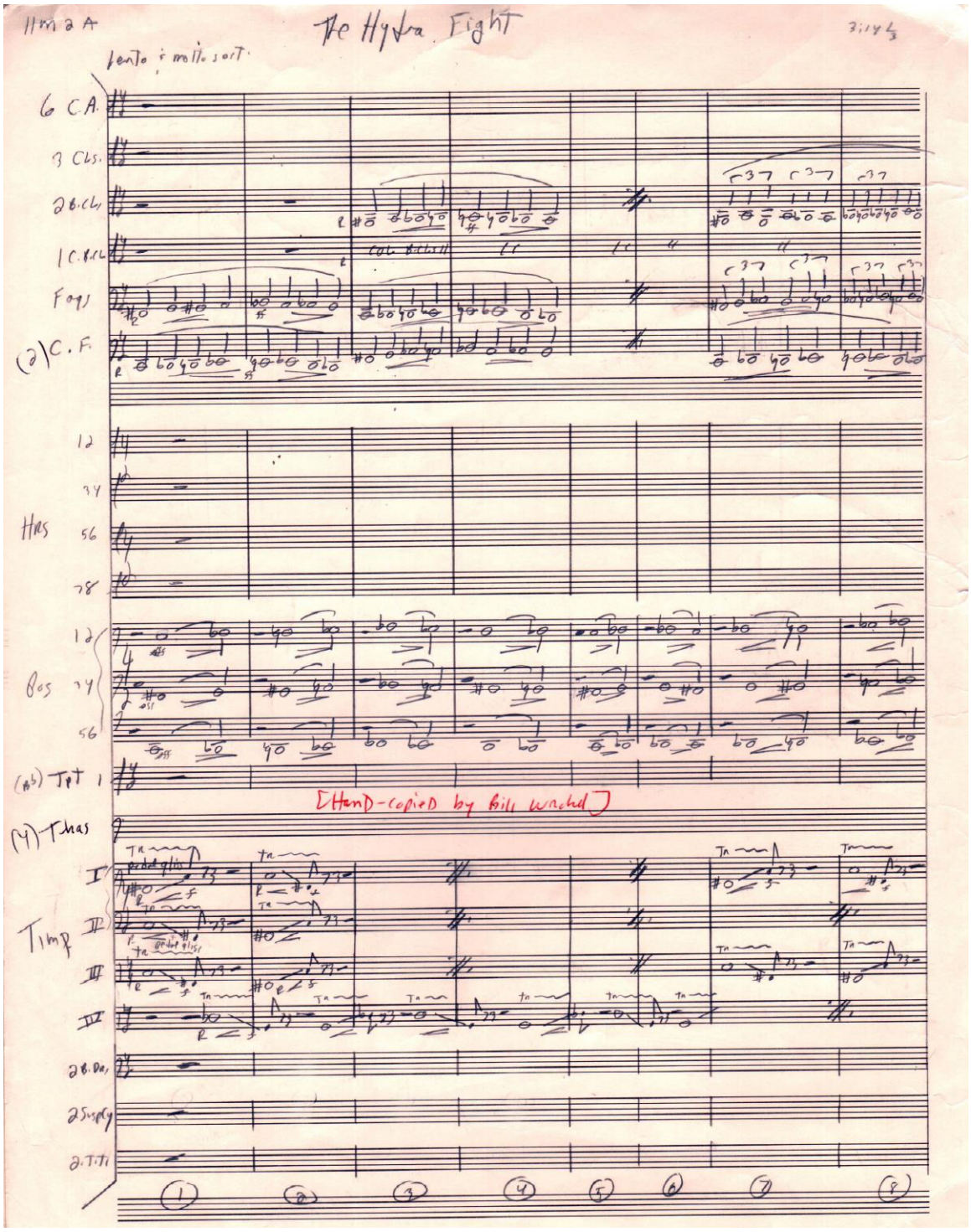
Bars 4-15 = N/A.

Bar 16 = N/A. (2:26)

A new section or development of the cue commences here. Woodwinds play *f* < *ff* > ascending to descending legato quarter notes in Bar 16 to (Bar 17) ascending to descending "3" triplet value quarter notes. Repeat in Bars 18-19 and Bars 20-21. Specifically, six english horns play small octave and two C. Fags play Great octave F#-G-G#-A-Bb-A-Ab-G# quarter notes to (Bar 17) "3" triplet value quarter notes F#-G-G# to A-Bb-A to Ab-G# (?)-F# (followed by a quarter rest). The bass clarinets play the same but with some enharmonic equivalents (Ab for G#). Fags play Great octave C-Db-D-Eb-E-Eb-D-Db to (Bar 17) "3" triplet value quarter notes C-Db-D to Eb-E-Eb to D-Db-C (followed by a quarter rest). Clarinets play

small octave D-Eb-E-F-F#-F-E-Eb quarter notes to (Bar 17) “3” triplet value D-Eb-E to F-F#-F to Eb-E-D (followed by a quarter rest). Tubas play Contra-octave F#/Great octave C/F#/small octave C half notes to





G//Great octave Db/F/Db half notes to Ab/Great octave D/Ab/D half notes (followed by a half rest).

Bars 17-33 = N/A.

Bar 34 (3:34) = Herrmann now starts (thru Bar 43) a fascinating series of overlapping, ever-changing tonalities. Stopped horns play the C

half-dim 7th (C/Eb/Gb/Bb) dotted half note chord (followed by a quarter rest) to the B half-dim 7th (B/D/F/A). Pos (etc) play (after a half & quarter rest) E min (E/G/B) whole notes to Eb min (Eb/Gb/Bb) quarter note chord tied to half notes next bar.

English horns play small octave E [written B] whole note trill tied to half note (followed by a half rest). Clarinets play small octave E [written F#] whole note trill tried to half note. After a half rest, bass clarinets and C.B. clarinet play small octave E half note tied to whole note trill. After a half rest, Fags and C. Fags play Great octave E half note to whole note trill (to F). After a quarter rest, stopped horns play Line 1 C/Eb/Gb/Bb dotted half notes decrescendo (followed by a quarter rest) to B/D/F/A stopped dotted half notes decrescendo. Etc.

Bar 35 = Horns play C Dom 7th (C/E/G/Bb) to B Dom 7th (B/D#/F#/A) while Pos (etc) play D min (D/F/A) to Db min (Db/Fb/A).

Bar 36 = Horns play Bb Dom 7th (Bb/D/F/Ab) to A Dom 7th (A/C#/E/G while Pos play C min (C/Eb/G) to B min (B/D/F#).

Bar 37 = Horns play F#/Ab/Cb/Eb (?) to G min 7th (G/Bb/D/F) while Pos play Bb min (Bb/Db/F) to A min (A/C/E).

Bar 38 = Horns play F# half-dim 7th (F#/A/C/E) to E minMaj 7th (E/G/B/D#) while Pos play Ab min (Ab/Cb/Eb) to G min (G/Bb/D).

Bar 39 = Eb minMaj 7th (Eb/Gb/Bb/D) to D minMaj 7th (D/F/A.C#) while Pos play F# min (F#/A/C#) to F min (F/Ab/C).

Bar 40 = Horns play Db minMaj 7th (Db/Fb/Ab/C) to C minMaj 7th (C/Eb/G/B) while Pos play E min (E/G/B) to Eb min (Eb/Gb/Bb).

Bar 41 = I believe the Cb minMaj 7th to C minMaj 7th while Pos play D min to C# min

Bar 42 = A min to Ab min

Bar 43 = Eb min, held fermata.

CHORD FREQUENCY RESULTS:

Minor (19) = 56%
Min 7 (1) = 3%
Dom 7 (3) = 9%
Half-Dim 7 (4) = 12%

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[NOTE: Sequed after the end of "The Hyrda Fight" from 1:30:53 thru 1:31:45 is actually music taken from "The Cure", Bars 1-7 and Bars 11-14. This is the scene when Argos and three of the crew appear after Jason's

killing of the hydra, and Argos takes hold of the golden fleece from the tree. "The Cure" cue will be heard in its entirety at 1:34:56.]

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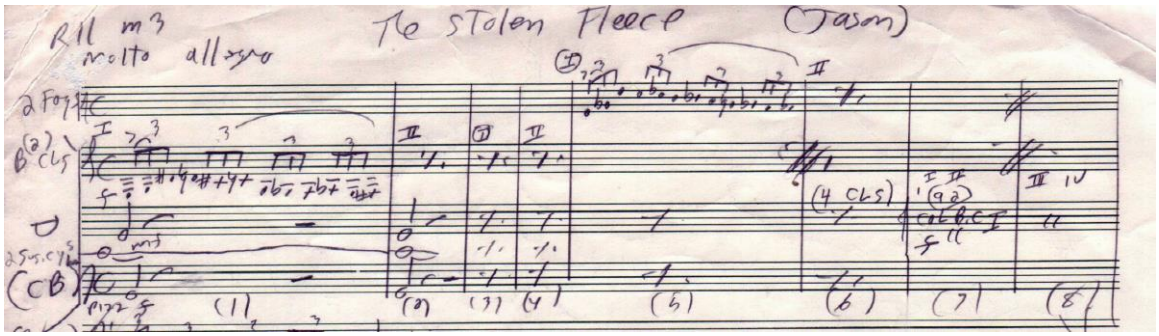
"The Stolen Fleece" R11M3 *Molto Allegro* in C. Pages 123-130. Start of track # 25. Dvd location 1:31:46 [Note: This cue was self-borrowed from "The Fire" cue of *Beneath the Twelve Mile Reef*. What was also self-borrowed from *Reef* was the Golden Fleece theme used so prominently in the last chapters of *Jason* as I'll explain shortly]



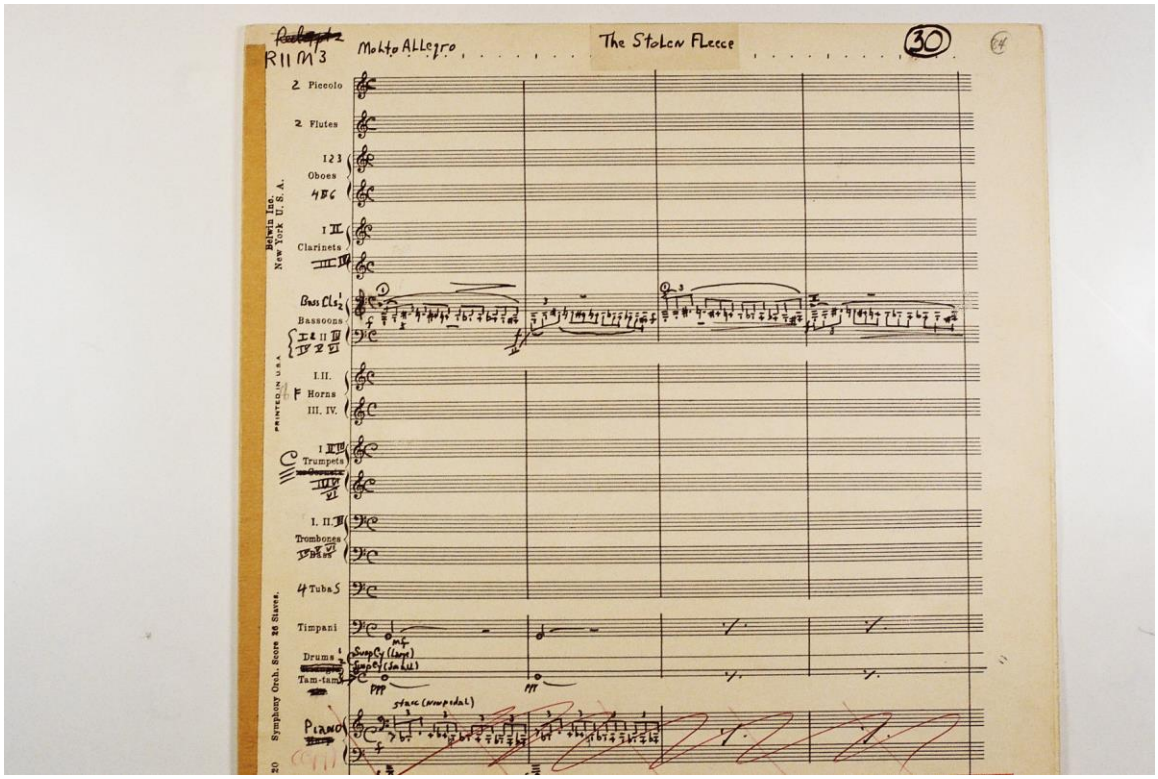
Bar 1 = <u>N/A</u>. The timp beats *mf* Great octave G half note (followed by a half rest). Bass clarinet I plays legato four triplet 8th notes of small octave D-F-C# to C-B-Bb to A-Ab-G to Gb-F-E. In the *Reef* cue, the piano also plays the pattern as staccato notes but the piano line was deleted in the *Jason* cue.

Bar 2 = <u>N/A</u>. Bass clarinet II takes over with the same notes as Bar 1.

Bars 3-35 = <u>N/A</u>.

Bars 36-37 = The original Bars 36-7 in the *Reef* cue were indeed used (D# min 7 to C half-dim 7), but they were deleted in the *Jason* version. At the end of that page (page 90 in *Reef* and page 129 in the *Jason* cue), Herrmann writes "V.S" (turn the page quickly) and "4/2." The next page was a *molto largamente* section comprising of six bars meant to be used in "The Fire" scene of *Reef*, but it was deleted. However, these concluding bars were indeed used in "The Stolen Fleece." The important point to note is that this *molto largamente* passage (originally written for *Reef*) is actually the Golden Fleece theme that was used as such in *Jason*! Herrmann crossed out the original Bars 36-37 and inserted Bars 36-41 for "The Stolen Fleece" cue. In the Intrada cd recording, go to the :59 point on track #25. Herrmann

used this music (starting dvd 1:32:14) instead of the first five bars of the following cue “The Teeth.”



So in Bar 36, the stopped horns & open Pos play Line 1 (small octave for the Pos) F# down to G half notes up to C# whole note. Bar 37 continues the passage.

Bars 38-39 = N/A.

Bar 40 = N/A. Bass clarinets/Fags/tubas play Ab to C whole note and two cymbals are rolled *p* < *f* > *p*.

Bar 41 = N/A. D (small octave for the bass clarinet, Great octave for Fags) double whole notes (breve) held fermata. Curiously, Herrmann notates the tubas playing two whole notes tied to two whole notes held fermata rather than insert a breve symbol. The Tam Tam also plays a fermata-held breve note. This bar was not used in Jason. In fact, the music seques to Bar 8 or so of the next cue, “The Teeth.”

CHORD FREQUENCY RESULTS: Not Applicable (no chords).

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“The Teeth” R11M4 *Molto Sost e Largo* in 4/2 time, 25 bars, pages 131-133. Track # 25 starting at 1:20 (Bar 6). Dvd location 1:33:20 roughly

since the first eight bars roughly were not used (or at least not heard against the roar of the hydra corpse being consumed by fire). It sounds as though Herrmann introduced a few suspended cymbals loudly playing here as the fire commences.

Bar 1 = N/A. 2 bass clarinets/1 C.B. cl/4 Fags/2 C. Fags play *ff* the Golden Fleece theme on Line 1 (small octave for Fags and C. Fags) F# down to G half notes up to C# whole notes *sff*. After two half rests, eight horns play *sff* stopped small octave C# [written G#] whole notes. After two half rests, the *low* Tam Tam sounds *pp* a whole note let vibrate and repeated thru Bar 4 (notated below the bottom line of the staff).

Bars 2-24 = N/A.

The bass clarinets, Fags, and C. Fags continue the melody line on E legato down to F# half notes up to C whole notes. After two half rests, the stopped horns play *sff* on small octave C whole note. In Bar 3, the woodwinds as given play D down to E half notes up to Bb whole notes. After two half rests, the horns play Great octave Bb whole note. In Bar 4, the bass clarinets and C.B. clarinet play small octave A up to middle C# half notes down to G whole note, while the Fags and C. Fags play Great octave A down to C# half notes up to G whole note. After two half rests, stopped horns sound small octave G whole note [written small octave D in the now bass clef). In Bar 5, the woodwinds play Ab up to C whole notes (horns and Tam Tam are silent). In Bar 6, the woodwinds play small octave (Great octave for Fags & C. Fags) D whole note tied to D half note (followed by a half rest). Repeat next bar. After a half rest, stopped horns (back to the treble clef) play *sff* > Great octave and small octave Ab [written Eb] half notes tied to whole notes. Repeat next bar. The Tam Tam sounds a whole note (followed by two half rests). Double bar lines traverse the entire cue at the end of this cue. The Tam Tam in Bar 7 is trill rolled on two whole notes (repeated next bar and halfway into Bar 9). After two half rests, tubas are *soli* playing Great octave and small octave D whole notes *p* < to (Bar 8) Great octave and small octave D/Eb whole notes to D/E whole notes to (Bar 9) fortissimo Eb/F whole notes to D/E whole notes decrescendo to (Bar 10) Db/Eb to unison D whole notes. In Bar 9, the woodwinds return (after a Bar 8 rest) to play Great and small octaves of D whole notes tied to whole notes and tied to whole notes in Bar 9 (followed by two half rests). After a half rest in Bar 9, stopped horns play Great octave and small octave Ab half notes tied to whole notes *sff* > (silent next bar). Double bar lines traverse the cue at the end of Bar 10.

In Bar 11 (dvd 1:33:27), we come to the new tempo marking of *Allegro Pesante* in ¾ time as the skeleton teeth motif is introduced (played initially by the clarinets/bass clarinets/C.B. clarinet). First we hear the *sords* (muted) Pos playing *sff* > Great octave and small octave Bb half notes tied to 8th notes (followed by an 8th rest). After a quarter and dotted 8th rest, the clarinet family instruments as mentioned play *fff* and *stacc* (staccato) stand alone small octave D 16th to F-D-F-D staccato 16ths (these four notes are connected by two crossbeams). Repeat thru Bar 17. In Bar 12 (start of page 132), the trombones now play Great octave and small octave A half note tied to 8th note (followed by an 8th rest) to (Bar 13) Bb notes in the pattern just given to (Bar 14) G notes to (Bar 15) A to (Bar 16) F to (Bar 17) G. Bar 18 was deleted in the score.

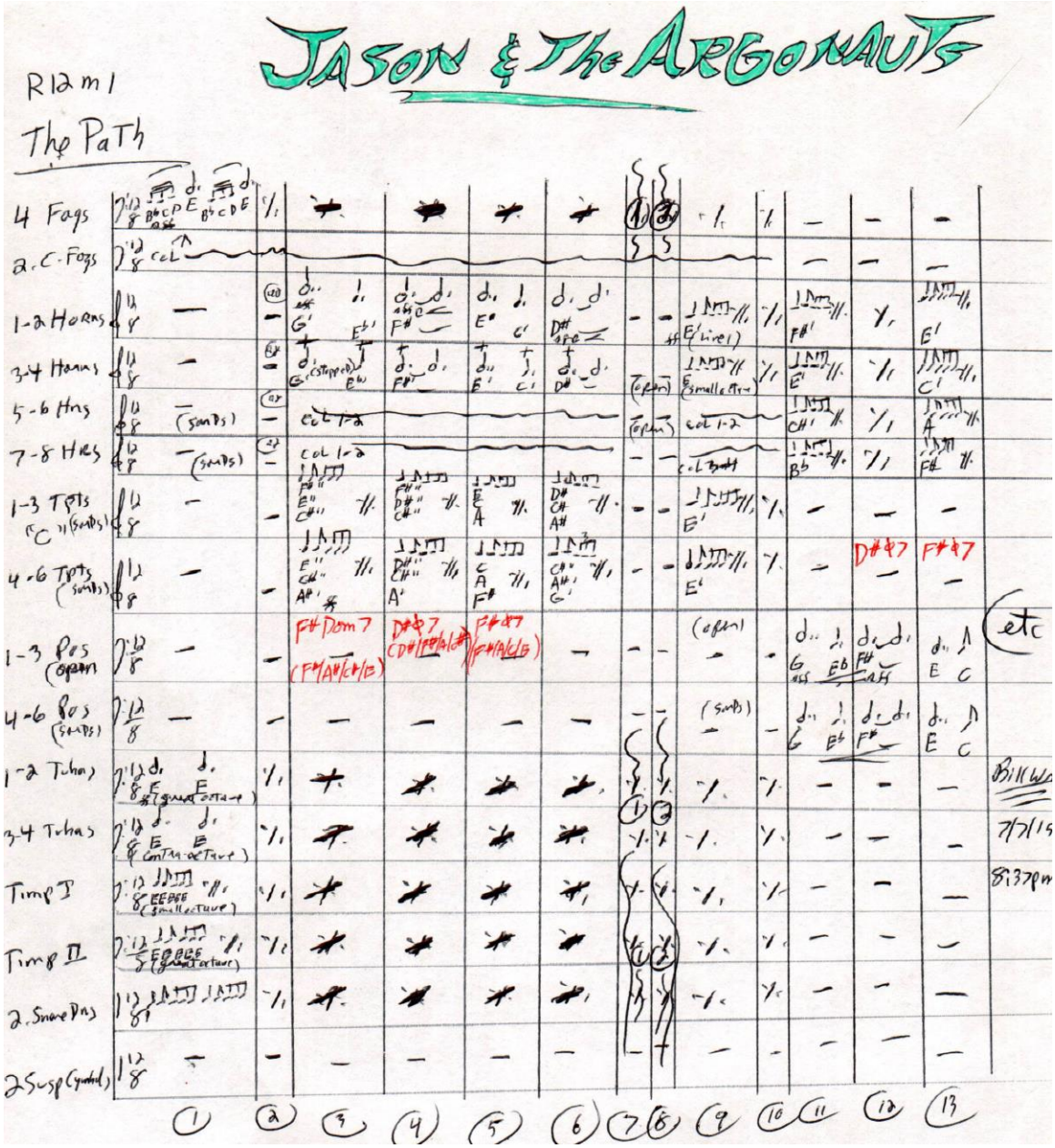
In Bar 18, stopped horns play *sf* > *p* small octave Bb [written Line 1 F] half notes tied to 8th notes (followed by an 8th rests). Pos were originally written in here to play Great octave Bb notes in that same pattern but Bars 18 thru 23 were deleted for the Pos. Tubas, however, do play Contra-octave and Great octave Bb half notes tied to 8th notes. After a quarter and dotted 8th rest, oboes and english horns play *sff* Line 1 D staccato stand alone 16th to F-D-F-D staccato 16ths (connected by two crossbeams). Repeat thru Bar 24.Fags and C. Fags play the same pattern and notes but equally in the Great and small octave registers. Repeat thru Bar 24 as well. After a quarter and dotted 8th rest in Bar 19, the clarinets/bass clarinets/C/B/ clarinet play D 16th to F-D-F-D 16ths. Repeat in Bars 21, 23, and 24.

Bar 25 = <u>B dim 7th</u> (B/D/F/Ab)

Bass clarinets and C.B. clarinet play small octave F dotted half note held fermata, while Fags and C. fags play Great octave and small octave F dotted half notes. Muted Pos play *sff* > Great octave F/Ab/B/small octave D/F/Ab dotted half notes held fermata. The tam Tam sounds a dotted half note held fermata.

End of cue.

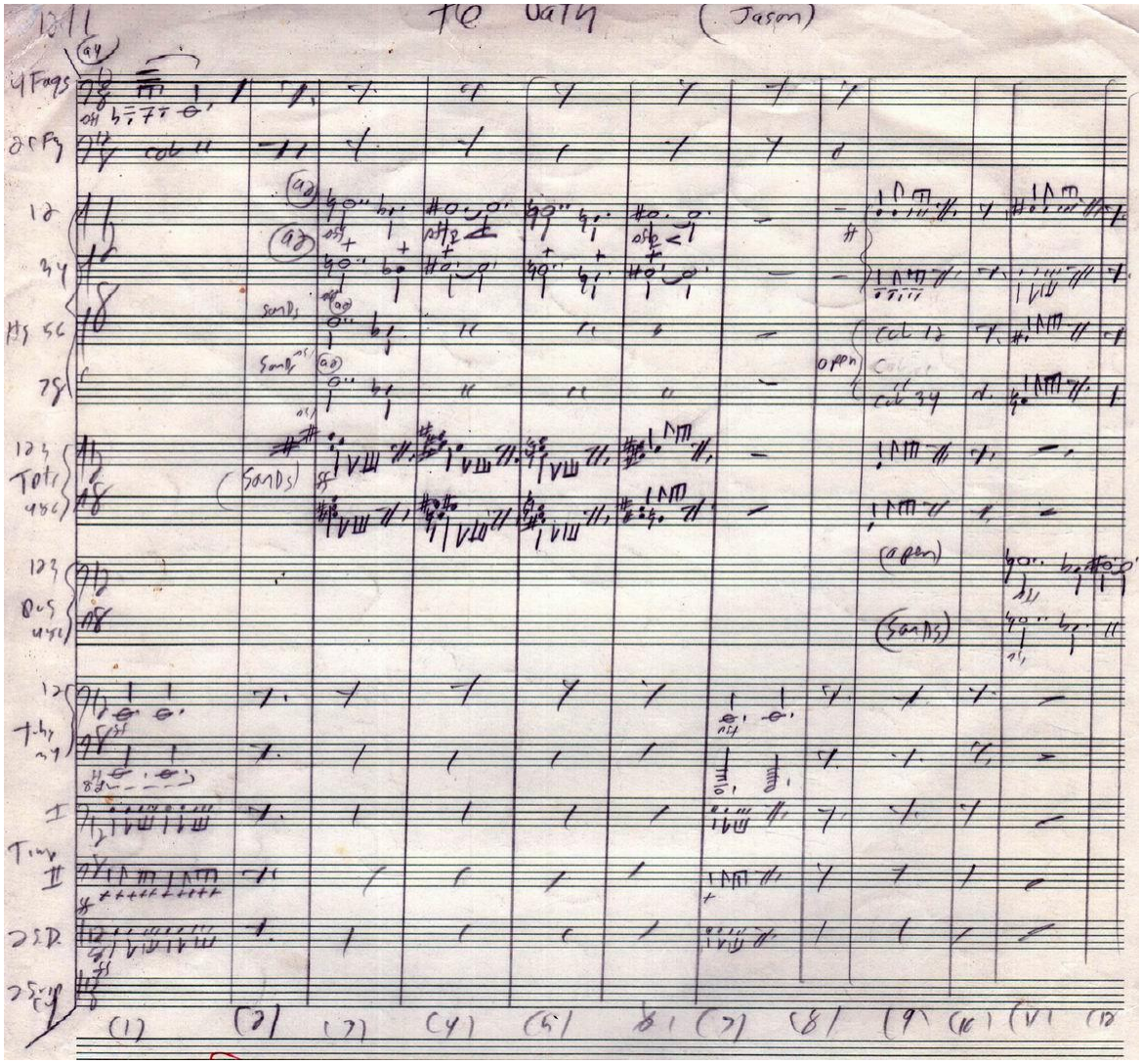
CHORD FREQUENCY RESULTS: Diminished 7th (1) = 100%



"The Path" R12M1 12/8 time, 25 bars, pages 134-135. Track # 26. Dvd location 1:34:12 (or Chapter 26 starting at 1:06).

Bar 1 = <u>N/A</u>. Timps beat *ff* an ostinato pattern on Great and small octave C quarter note to C 8th note to C-C-C 8ths (crossbeam connected) to C quarter to C 8th to C-C-C 8ths once again. Repeat in Bar 2. The snare drums also play the rhythm. Tubas play two Contra-octave and Great octave C dotted half notes (repeated next bar). Fags and C. Fags play two

four-note figures *sff* of Contra-octave Bb to Great octave C to D grace notes to E dotted half note. Repeat next bar.



Bar 2 = <u>N/A</u>.

Bar 3 = <u>F# Dom 7th</u> (F#/A#/C#/E)

Muted "C" trumpets play *ff* the same ostinato pattern on A#/Line 2 C#/E/F# notes. Normally open horns I-II/open and stopped horns III-IV/muted horns V-VI-VII-VIII play *sff* Line 1 G [written Line 2 D] double-dotted half notes down to Eb [written Bb] dotted quarter notes to (Bar 4) F# [written Line 2 C#] dotted half notes tied to dotted half notes *sfp* <.

Bar 4 = <u>D# half-dim 7th</u> (D#/F#/A/C#) played by the muted trumpets.

Bar 5 = <u>F# half-dim 7th</u> (F#/A/C/E).

Bar 6 = Unclear. I believe it is the D# half-dim 7th.

Bars 7-8 = N/A. Repeat Bars 1-2.
Bars 9-10 = N/A.

Now all open horns plays *ff* the ostinato on small octave and Line 1 E notes, while trumpets play it on unison Line 1 E notes. The Fags/C. Fags/tubas/timps/snare drums continue their patterns as given in Bars 1-2.

Bar 11 = N/A.

The horns now play the ostinato soli on Bb/middle C#/E/F# notes (ambiguous tonality) to (Bar 12) A/C#/D#/F# notes (in effect the D# half-diminished seventh). Open and muted Pos play *sff* small octave G double-dotted half note to Eb dotted quarter note to (Bar 12, start of page 135) F# dotted half note tied to dotted half note.

Bar 12 = D# half-dim 7th
Bar 13 = F# half-dim 7th
Bar 14 = Unclear. G/Bb/C#/D# (?).
Bars 15-20 = N/A.
Bar 21 = D# half-dim 7th
Bar 22 = C Dom 7th (C/E/G/Bb)
Bar 23 = Unclear. B/D/F#/Bb (?)
Bar 24 = C half-dim 7th and E half-dim 7th (E/G/Bb/D).
Bar 25 = D maj and E half-dim 7th

CHORD FREQUENCY RESULTS:

Half-Dim 7ths = 80%
Dominant 7ths = 20%
[end session Thursday, March 11 at 10 pm]

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"The Cure" R12M2 *Lento sost* in 4/2 time, 14 bars, pages 136-137. Track # 26 starting at :58. Dvd location 1:34:56 (or Chapter 26 starting at1:50).

Bar 1 = N/A.

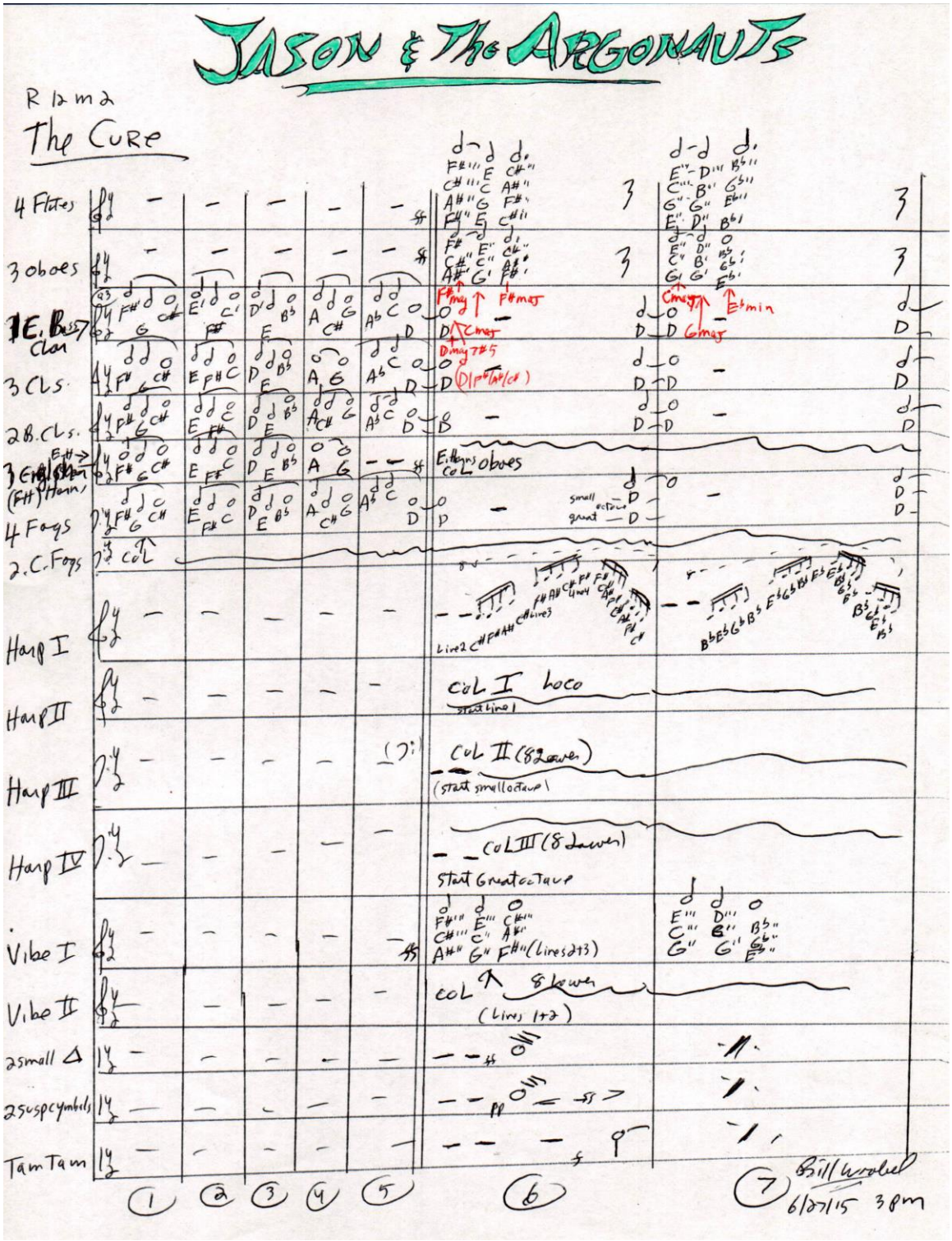
3 CA/3 clarinets/2 bass clarinets/1C.B. clarrinet/4 Fags/2 C. Fags play *ff* the preliminary Golden Fleece passage. We find Line 1 (small octave for Fags and C. Fags) F# down to G half notes up to C# whole note.

Bar 2 = N/A.

The woodwinds continue on E down to F# half notes up to C whole note.

Bar 3 = N/A.

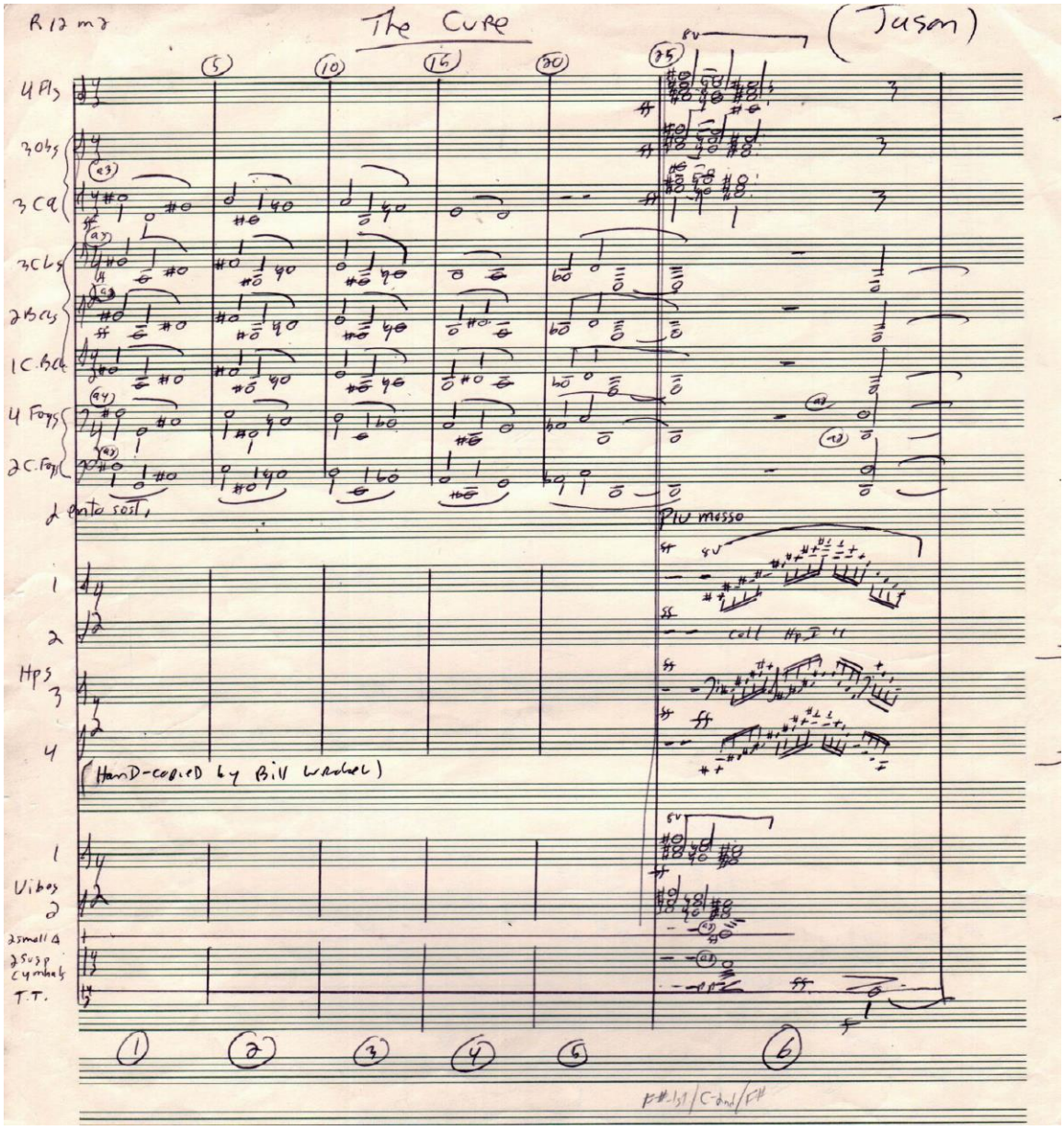
The woodwinds play D down to E half notes up to Bb whole note.



Bar 4 = N/A.

English horns and clarinets play small octave A legato to G whole notes. Bass clarinets and C.B. clarinet play A up to middle C# half

notes down to G whole note. Fags and C. Fags play Great octave A down to C# half notes up to G whole note.



Bar 5 = <u>N/A</u>.

The english horns are silent in this bar. The clarinet family instruments play Ab up to middle C half notes deeply down to small octave D whole note tied to whole note next bar (followed by a half rest) to D half note tied to (Bar 7) whole note (followed by a half rest) to D half note (repeat next three bars). Back in Bar 5, the Fags and C. Fags play Great octave Ab up to small octave C half notes down to Great octave D whole

note tied to whole note next bar (followed by a half rest) to Great octave and small octave D half notes tied to (Bar 70 D whole notes (followed by a half rest) to same D half notes tied to whole notes next bar, and so forth.

Bar 6 = F# maj (F#/A#/C#) to C maj (C/E/G) to F# maj (1:20) *Piu mosso*

Dvd 1:35:22. Flutes/oboes/English horns/2 vibes play F# maj 1st inv (A#/C#/F#) to C maj 2nd inv (G/C/E) half note chords to F# maj root (F#/A#/C#) dotted half note chord. Four harps follow with the F# maj arpeggios rising to falling.

Specifically, four flutes play *ff* Line 2 F#/A#/Line 3 C#/F# half notes legato to E/G/C/E half notes down to C#/F#/A#/Line 3 C# dotted half notes (followed by a quarter rest). Three oboes and three english horns play Line 1 A#/Line 2 C#/F# half notes to G/Line 2 C/E half notes down to F#/A#/Line 2 C# dotted half notes (followed by a quarter rest). Vibe I strikes fortissimo on Line 2 A#/Line 3 C#/F# half notes to G/C/E half notes to F#/A#/C# whole notes. Vibe II plays the same but an octave lower register.

After two half rests, the harps play exactly the same rising to falling 16th note figures as given in Bar 4 of "The Golden Fleece" cue. So harp I plays Line 2 C#-F#-A#-Line 3 C# 16ths (connected by two crossbeams) and so forth. After two half rests, two small triangles sound *ff* a whole note trem, and two susp cymbals sound a whole note trem as well (*pp* < *f* >). After three half rests, the Tam Tam sounds *f* a half note let vibrate. Repeat these percussion instruments thru Bar 11.

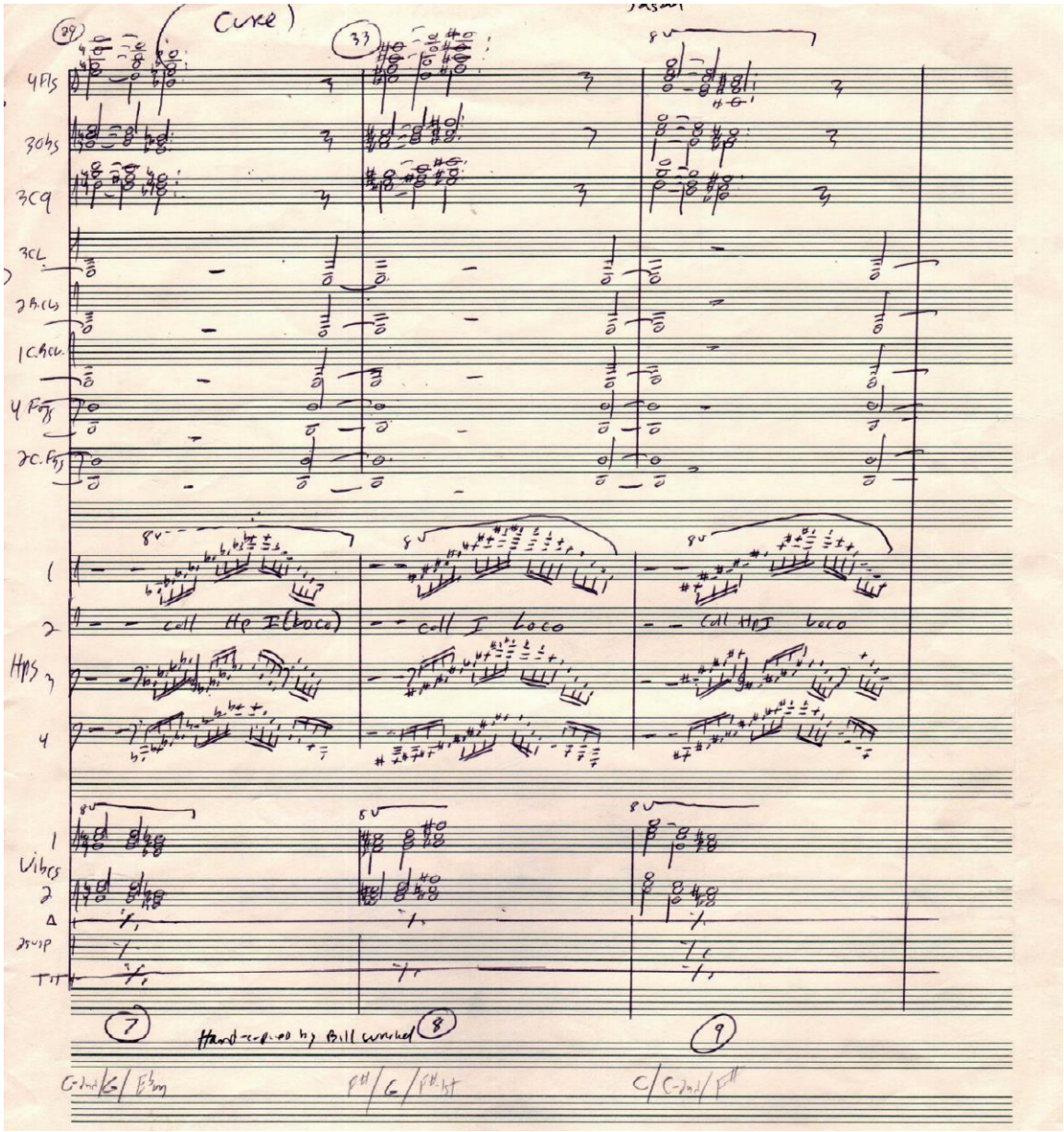
Bar 7 = C maj to G maj (G/B/D) to Eb min (Eb/Gb/Bb)

Flutes play Line 2 E/G/Line 3 C/E half notes to D/G/B/Line 3 D half notes down to Line 1 Bb/Line 2 Eb/Gb/Bb dotted half notes (followed by a quarter rest). Oboes and C.A. play Line 1 G/Line 2 C/E to G/B/D half notes down to line 1 Eb/Gb/Bb dotted half notes. Vibe II plays as the oboes, and vibe II plays this an octave higher. The harps play as given in Bar 5 of "The Golden Fleece."

Bar 8 = F# maj to G maj to F# maj

Flutes reverse direction and play Line 2 C#/F#/A#/Line 3 C# half notes to D/G/B/D half notes up to F#/A#/Line 3 C#/F# dotted half notes (followed by a quarter rest). Oboes and C.A. play Line 1 F#/A#/Line 2 C# half notes to G/B/D half notes to A#/Line 2 C#/F# dotted half notes (followed by a quarter rest). Vibes play the oboes line (vibe I an octave higher register). After two half rests, harp I plays ascending 16ths Line 2 F#-A#-Line 3 C#-F# (connected by two crossbeams) up to A#-Line 4 C#-F#-A# to descending A#-F#-C#-A# to F#-C#-A#-F#. Harp II is *loco* on those notes. Harp III plays Great octave F#-A#-small octave C#-F# 16ths

(and so forth) while harp IV plays Contra-octave F#-A#-Great octave C#-F# 16ths (etc.).



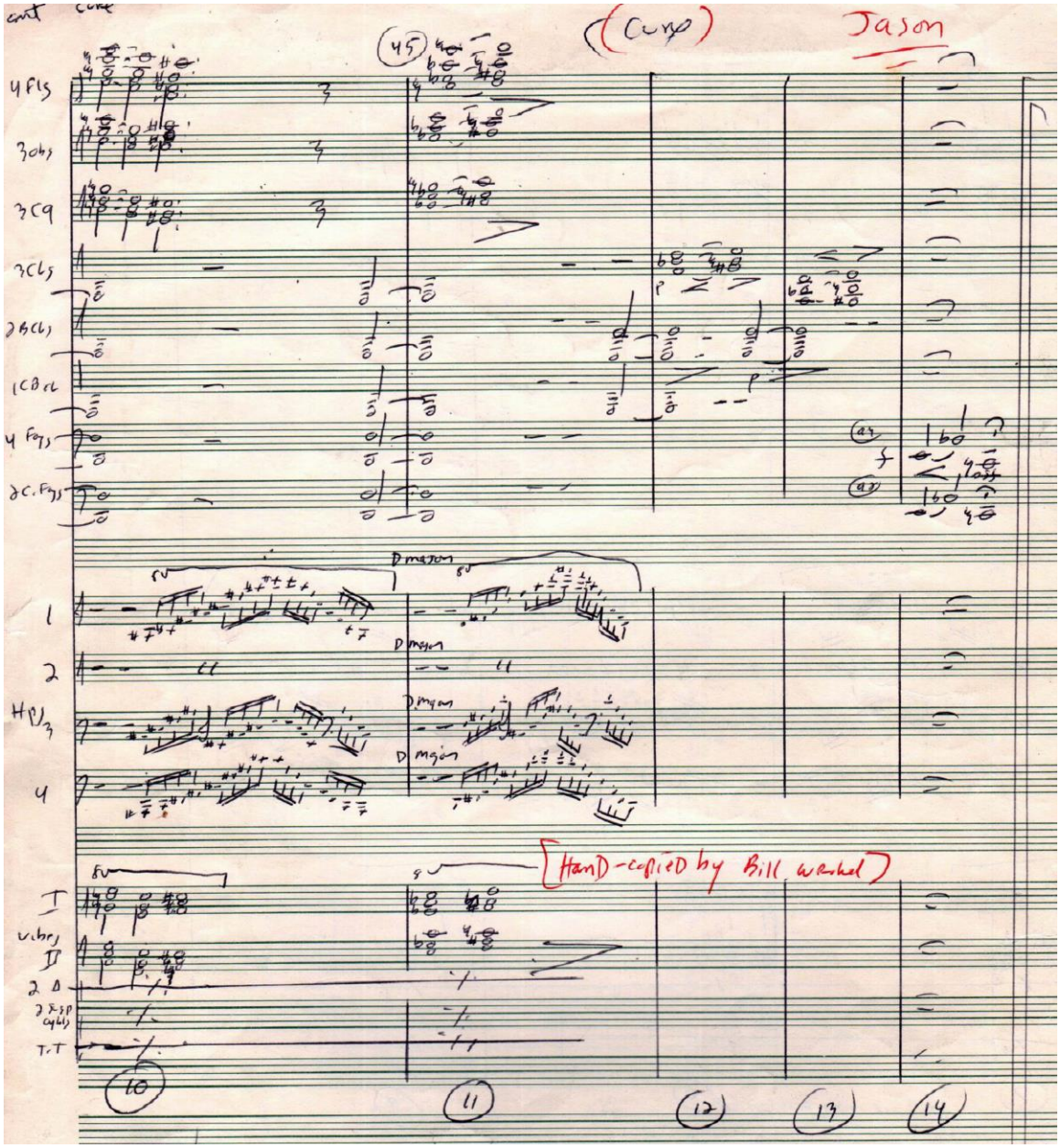
Bar 9 = <u>C maj</u> to <u>C maj</u> (2nd inv) to <u>F# maj</u>

Flutes play Line 2 G/Line 3 C/E/G half notes down to E/G/Line 3 C/E half notes down to C#/F#/A#/Line 3 C# dotted half notes (followed by a quarter rest). Oboes and C.A. play Line 2 C/E/G down to Line 1 G/Line 2 C/E half notes down to F#/A#/Line 2 C# dotted half notes. Vibes play as the oboes (vibe I higher register). The harps repeat Bar 6.

Bar 10 = <u>C maj</u> (2nd inv) to <u>C maj</u> (1st inv) (E/G/C) to <u>F# maj</u>

Flutes play Line 2 E/G/Line 3 C/E half notes down to C/E/G/G half notes down to A#/Line 2 C#/F#/A# dotted half notes (followed by a quarter rest). Oboes and C.A. play Line 2 E/G/Line 3 C down to C/E/G half notes to Line 2 C#/F#/A# dotted half notes. After two half rests, harp I plays Line 1 A#-Line 2 C#-F#-A# 16ths up to Line 3 C#-F#-A#-Line 4 C# to descending C#-A#-F#-C# to Line 2 A#-F#-C#-Line 1 A# 16ths. Harp II is *loco*, harp II starts on Great octave A#, and harp IV on Contra-octave A#.

Bar 11 = <u>Ab maj</u> (Ab/C/Eb) to <u>D maj</u> (D/F#/A)



Flutes play (:45 on the score) Line 2 C/E/Ab/Line 3 C whole notes legato to D/F#/A/Line 3 D whole notes decrescendo. Oboes play Line 2 Eb/Ab/Line 3 C whole notes to F#/A/D whole notes. English horns play Line 1 Eb/Ab/Line 2 C whole notes to F#/A/Line 2 D whole notes. Vibes play as the oboes (vibe I an octave higher). After two half rests, harp I plays Line 2 D-F#-A-Line 3 D 16ths up to F#-A-Line 4 D-F# 16ths to descending F#-D-A-F# to D-A-F#-D 16ths. Etc. Bass clarinets play small octave and Line 1 D half notes tied to (Bar 12) D whole notes (followed by a half rest) to D half notes tied to whole notes in Bar 13) (followed by two half rests).

Bar 12 = Ab maj to D maj

Clarinets return to play *p* < > Line 1 Eb/Ab/Line 2 C [written F/Bb/D] whole notes legato slurs to F#/A/D whole notes.

Bar 13 = Ab maj to D maj

Clarinets repeat Bar 12 but now an octave lower register.

Bar 14 = N/A. Fags and C Fags play forte Great octave E up to Bb half notes down to C whole note *sff* (in effect the C min), held fermata.

End of cue.

CHORD FREQUENCY RESULTS:

Minor (1) = 5%

Major (20) = 95%

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"Hydra's Teeth" R12M3 *Allegro Pesante* in ¾ time, 18 bars, pages 138-139. Start of track # 27. Dvd location 1:36:45 (or Chapter 27 starting at :50).

Bar 1 = N/A.

Six open and muted Pos and 4 tubas sound the Great octave Bb half note tied to 8th note (followed by an 8th rest). After a quarter and dotted 8th rest, clarinets/2 bass clarinets/C.B. clarinet respond with a skeletal primitive figure of small octave D staccato16th to F-D-F-F staccato 16ths (connected by two crossbeams). Repeat thru Bar 8.

Bars 2-17 = N/A.

Bar 18 = N/A. G# notes held fermata.

CHORD FREQUENCY RESULTS: Not Applicable (no chords).

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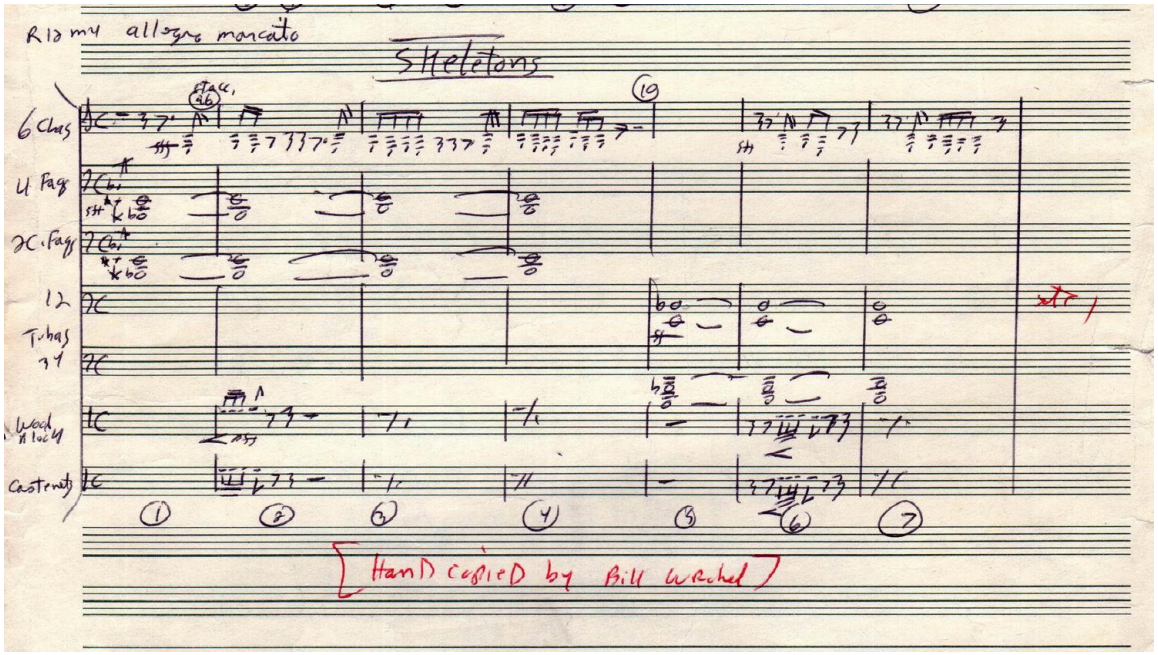
"Skeletons" R12M4 *Allegro marcato* in C time, 20 bars, page 140. Track # 27 starting at :41. Dvd location 1:37:42 (or Chapter 28 starting at :02).



Bars 1-4 = N/A. Fags and C. Fags play Great octave E/Bb grace notes (tritone interval) to Bb/E whole notes tied thru Bar 4. After a half/quarter/dotted 8th rest, six clarinets play *fff* small octave D staccato 16th to (Bar 2) F down to D 16ths (followed by an 8th/quarter/quarter/dotted 8th rest) to D 16ths (repeat next bar). Wood blocks and castanets play a four-stroke ruff < *sff*.

Bars 5-7 = N/A. Tubas now sound Contra-octave E/Bb/Great octave E/Bb whole notes tied to whole notes next two bars.

Bars 8-20 = N/A.

****

"Attack" R12M5. C time, 16 bars, page 141. Track # 27 starting at 1:26. Dvd location 1:38:44 (or Chapter 28 starting at 1:04).

Bars 1-16 = N/A.

Fags and C. Fags play *sff* Great octave E dotted quarter note (followed by an 8th rest) to Eb dotted quarter note (followed by an 8th rest) to (Bar 2) D dotted quarter note (followed by an 8th rest) to Db dotted quarter note (followed by an 8th rest) to (Bar 3) D to Eb notes in that pattern to (Bar

4) E to D# notes to (Bar 5) D to Db to (Bar 6) C down to Contra-octave Bb notes to (Bar 7) C to D. After a quarter rest, two bass clarinets and one C.B. clarinet play *ff* small octave G quarter note (followed by a quarter rest) to G quarter note. Repeat next two bars. After a quarter rest in Bar 4, they now play G-G rinforzando 8th notes (followed by a quarter rest) to another set of G-G rinforzando 8ths. Repeat next three bars. After a quarter rest in Bar 1, tubas play Contra-octave and Great octave G quarter notes in that same pattern. After an 8th rest, timp I beats Great octave G-G 16ths to G 8th *f* < *ff* (followed by two 8th rests) to G-G 16ths to G 8th (followed by an 8th rest). Repeat thru Bar 7. After a quarter rest, timp II plays *ff* > G quarter note trill (followed by a quarter rest) to another G quarter note trill. Repeat next two bars. Wood blocks play the timp I patterns, while snare drums play the timp II pattern.

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"Scherzo Macabre" R12M6 *Allegro* in C. Pages 142-167. Track # 28. Dvd 1:39:29. [Note: This cue was lifted from Herrmann's own Scherzo piece written in 1936. Also, a memo filed with the "Scherzo Macabre" sequence in Herrmann's manuscript for Jason states that the scherzo section of the 1935 work was shipped to Herrmann on August 13, 1962 from CBS Radio in New York City.]

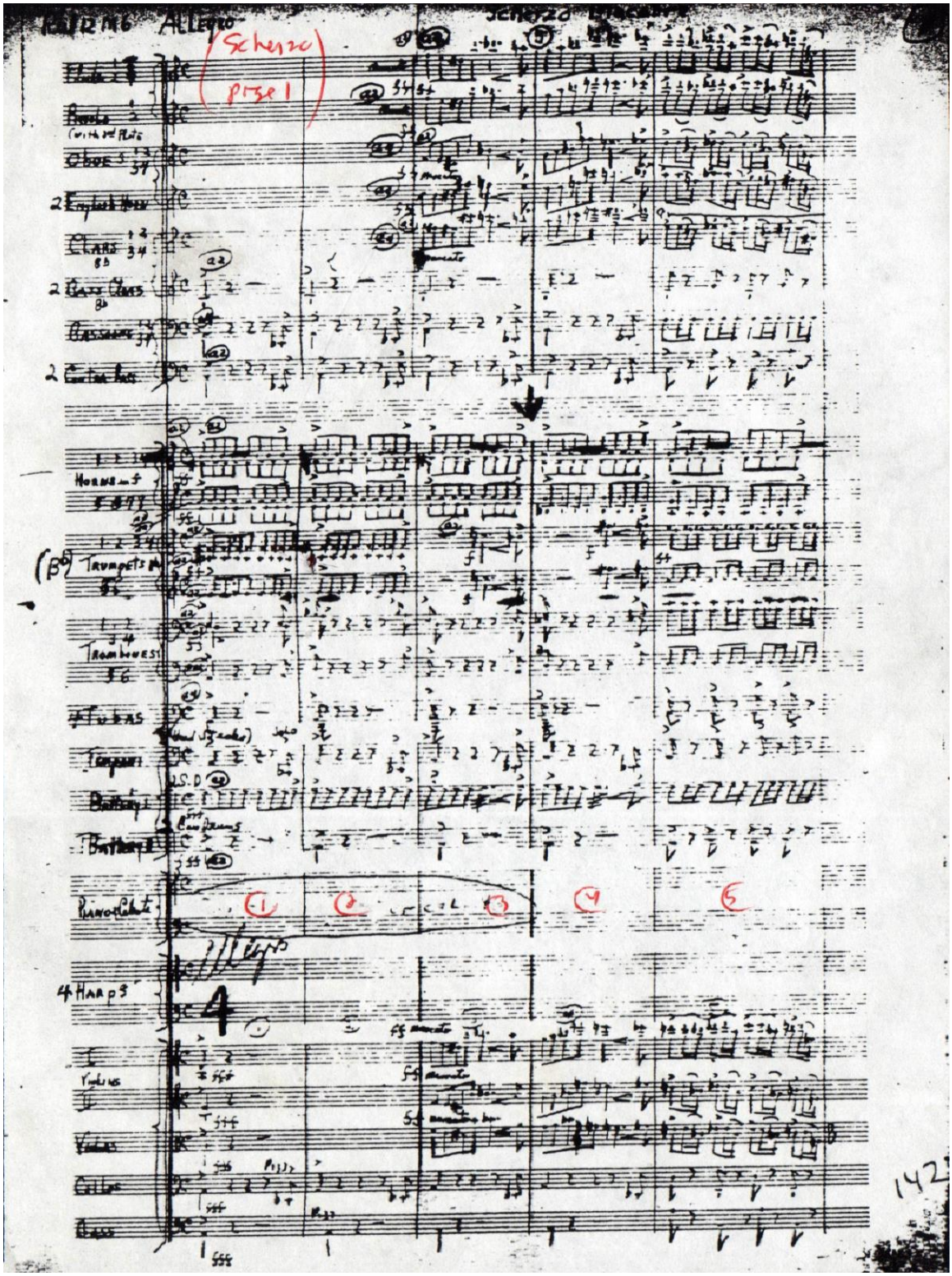
Bars 1-3 = N/A. Once again, being an early work, Herrmann musical style or harmonic structure is quite different than his style in his later career after the mid-Forties. No chords per se in Bar 1. Horns play min 2nd interval notes A/B/D/E.

Bar 4 = Unclear. Appear to be the C min/9 chord (C/Eb/G/D).

Bar 36 = D# dim 7th (D#/F#/A/C) to B half-dim 7 (B/D/F/A).

Etc.

Chord Frequency Results: Undetermined. Overall Not Applicable.


Allegro
Scherzo
Oboe
Horns in f
Trumpets
Tromboneset
Tubas
Harps
Violins
Cellos
Bass

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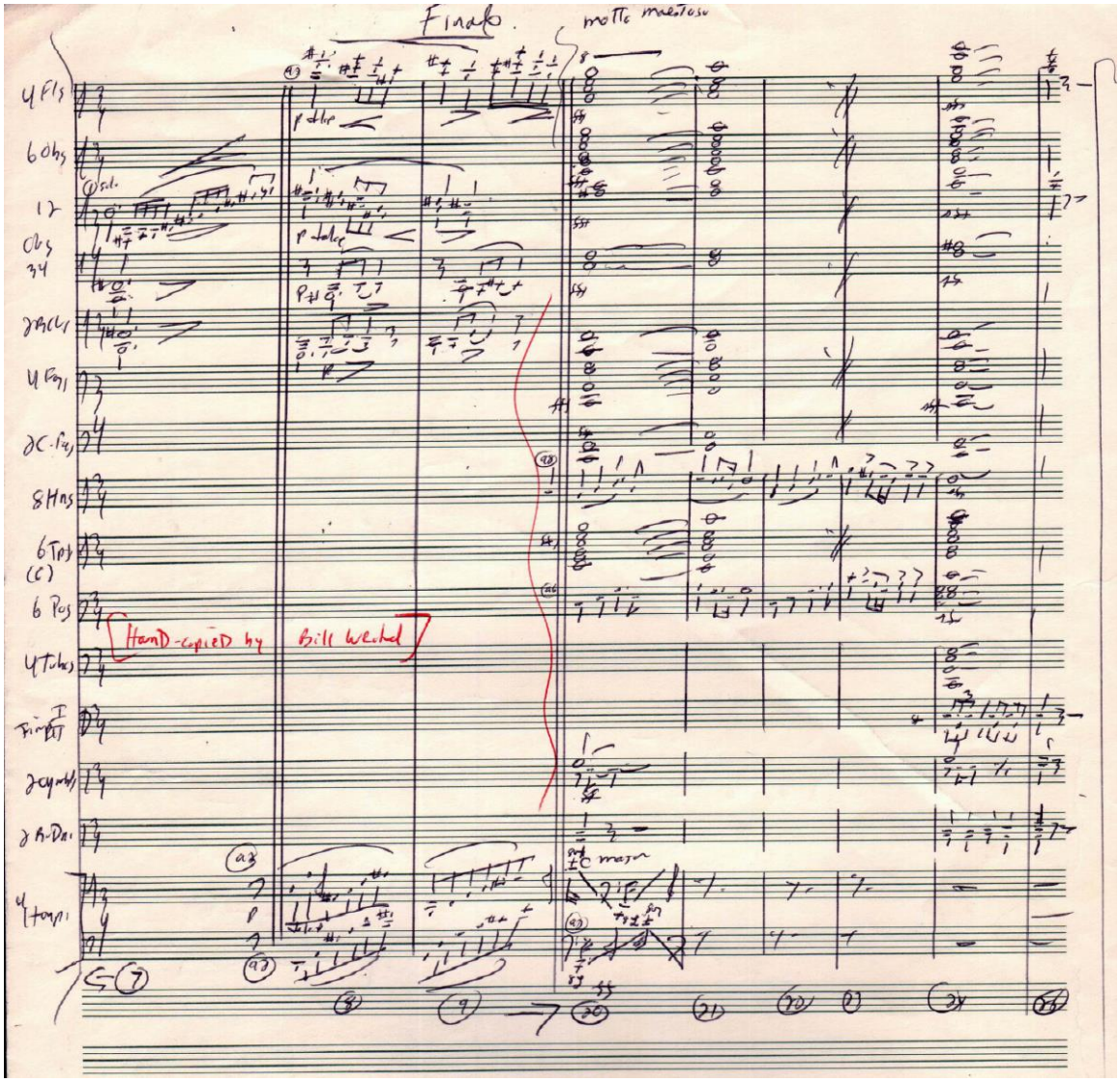
"Finale" R12M7. *Lento* in C (to 3/4 time in Bar 2). 25 bars, pages 168-169. Track # 30. Dvd location: [Note: The first 19 bars were not used in the final edit of the motion picture]



Bar 1 = <u>N/A</u>.

Fags and C. Fags play *ff* Great octave and small octave D half notes legato to C# half notes held fermata and also tied to 8th notes in Bar 2 in ¾ time (followed by rests).

Bar 2 = <u>C# half-dim 7th</u> (C#/E/G/B) or perhaps the simple E min if the bass clarinets' C# notes are not taken into consideration. Then <u>C maj 7th</u> (C/E/G/B) to <u>Bb aug</u> (Bb/D/F#) to <u>Bb maj</u> (Bb/D/F). Specifically, clarinets I-II play *f* < > Line 1 E [written F#] dotted quarter note to F-F#-F 8th note, while clarinets III-IV play small octave G/B [written A/middle C#] half

notes legato slur to unison Bb quarter note. Two bass clarinets play Line 1 C#-C-D quarter notes.

Bar 3 = Repeat Bar 2.

Bar 4 = Eb min (or possibly Eb min/9) (Eb/Gb/Bb/F)

Clarinet I plays Gb dotted quarter note to G-Ab-G 8th notes, while clarinet II and clarinet III play Eb dotted half note. Clarinet IV plays small octave Bb dotted quarter note to A-Ab-A 8ths. The bass clarinets play small octave F up to middle C to Cb quarter notes.

Bar 5 = Repeat Bar 4.

Bar 6 = Unclear. G/C#/A (?).

Bar 7 = A Dom 7th (A/C#/E/G)

Clarinet I plays ascending 16th notes small octave E-G-A-middle C# up to E-G-A-Line 2 C# up to E-F 8th notes. Clarinet II plays Line 1 A dotted half note, while clarinet III plays middle C# dotted half note, and clarinet IV plays small octave A dotted half note. Bass clarinets play A/Line 1 E dotted half notes decrescendo. Double bar lines traverse the cue at the end of this bar denoting a new section.

Bar 8 = D maj (D/F#/A) (:24)

Four flutes play *p dolce* < Line 3 D/F# dotted quarter notes to C#/# to B/D to F#/A 8th notes. Clarinets I-II play the same but an octave lower register. After a quarter rest, clarinet III plays *p* > small octave F# 8th to A 8th tied to quarter note. Clarinet IV plays F# dotted half note. Bass clarinet II plays small octave D dotted half note while bass clarinet I plays D 8th to A 8th tied to quarter note (followed by a quarter rest). Harps I-II play *p dolce* small octave D-A-Line 1 F#-A-Line 2 D-F# legato 8th notes, while harps III-IV play the same but an octave lower register.

Bar 9 = Possibly C# min 7b5b9 (C#-E-G-B-D)

Flutes play A/Line 3 C# quarter notes to G/B quarter notes to A/C#-C#-#-B/D-G/B 16th note dyads. Etc.

Bar 10 = D maj

Bar 11 = E min 7th (E-G-B-D).

Bar 12 = E min 7th

Bar 13 = N/A.

Bar 14 = E min 7th

Bar 15 = A min (A/C/E) with an F# half-dim 7th overlap (F#/A/C/E).

Bar 16 = C maj and B min 7th

Bar 17 = D Dom 7th (D/F#/A/C) to D maj

Bar 18 = F# half-dim 7th

Bar 19 = E min 7th

Bar 20 = C maj (1:03) *Molto Maestoso* concluding passage (*Jason Prelude* theme played by horns and Pos).

Bar 21 = A min

Bar 22 = C maj

Bar 23 = A min

Bars 24-25 = C maj tied to final bar.

CHORD FREQUENCY RESULTS:

Minor = 14%

Major = 29%

Aug = 7%

Min/9 = 7%

Maj 7 = 7%

Half-dim 7ths = 11%

Dom 7ths = 7%

Completed Sunday, June 2, 2002 9:01 pm PDT

Revised and expanded version completed Friday, March 12, 2004 at 10:30 pm

Revised & expanded July 8, 2015

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Talking Herrmann 1999:

Last Thursday night I ordered a copy of
Intrada's new CD release, JASON & THE ARGONAUTS,
and it arrived in the mail today(Monday).
Intrada deserves praise for its creation,
and Bruce Broughton as well!
I have a few minor criticism, and one MAJOR
criticism; namely, too many cue cuts!
However, the performance is excellent overall,
and the close miking technique was the right choice!

Here is my brief cue rundown:

"Jason Prelude" Gets better and better each second.
R1M2 "The Prophecy" Harp playing is crisp.
6 Fags/2 bass cls/1 C.B. Clarinet sound terrific.
R1M3 "The Battle" Fine.
R1M4 "Hera's Temple"[DELETED]Understandable.
Space considerations dictate here, I suppose.
OK but it's not OK. Miss this nice cue.
R2M1 "River Bank"
CD version = 1:42
BH version = 1:28
R2M2 "The Feast" Nice.
R2M3 "The Oak Grove" The harp is quite
up-close-and-personal! Very nice!
R2M4 "The Ascension" Competent & sure performance.
R3M1 "Jason's Arrival"[DELETED] :13.
Too bad. I miss this charming cue!
R3M2 "The Olympic Games" Least satisfying
cue in the CD. Too slow. Unnecessary pauses.
Better to have deleted this for a more worthy cue.
R3M3 "The Discus"[DELETED] OK. No great loss.
R3M5 "Victory"[DELETED] Too bad.
Better cue than "The Olympic Games."
R3M6 "Departure" Fine,
R4M1 "Hera's Effigy" Added bars. Very nice!
R4M2 "Argo" Terrific sonorities!
Bar 14 = 4 Fags/2 C. Fags/ 6 Pos
Bar 15 = 3 Cls/2 bass clarinets/C.B. Clarinet
R4M3 "The Titans" Competent and sure.
R4M4 "The Chamber" Good harp playing. Crisp and clear!
R4M5 "The Door" :11. Good to finally hear this!
(deleted from the pic)
R5M1 "Talos" When the 2 timp and 2 bass drums play,
very deep & right-there-in-your-face. Stunning!
R5M2 "The Boat' Good.
R5M3 "The Wreck" Good.
R5M4 "Hera Speaks" CD = :57; BH =:34.
Good to have, but best to delete to make room for a deleted cue.
"The Attack" "Talos' Heel" "Talos' Death"
All good, but perhaps delete Attack to make run for something else.
Too great a saturation of the Talos music.

"Sorrow" "Hera's Warning"
CD = 1:40; BH = 1:10.
R6M4 "Sailing"[DELETED]Miss it, but ok.
R6M5 "The Harpies" Classic cue for this movie.
R7M1A "The Nets" Loved the music wedded with the night scene!
But in this CD, Bars 1-30 are not repeated.
Understandable(space restraint)but miss it.
R7M1C "The Rope" Finally the whole cue!
R7M2 "The Cage"
R7M3 "The Narrows"[DELETED] Oh, well...
R7M3A "Drumbeats"[DELETED] No loss...
R8M1 "Medea's Ship" Good, but could've been replaced.
R8M3 "Trapped"[DELETED] :43. Too bad.
Very nice cue. Oh, well...
R8M4 "Triton" Another classic scene, but BH
performed this on LP/CD.
R8M6 "Rescue"[DELETED]OK(like "Medea's Ship"}.
R8M7 "Medea" I had hoped Intrada would've
included the Harp in Bars 14-17 which BH deleted.
R9M2 "A & J Fight" OK, but not up to BH's standards. Weak version.
R9M3 "Medea's Flower"[DELETED]Too bad...
R9M4 "Temple Dance" CD = 2:24; BH = 2:13.
R9M5 "King Fanfare"[DELETED] Miss this one!
R10M2 "The Banquet"[DELETED] Delightful allegretto melody of the 4 flutes,
with ostinato harp. I REALLY miss this one!
R10M3 "Jason's Arrest"[DELETED] OK.
R10M4 "Medea's Prayer"[DELETED] Too bad. Very atmospheric.
R10M5 "Duo"[DELETED] OK.
R10M6 "Escape"[DELETED] OK.
R10M7 "The Glade" Good.
R11M1 "The Golden Fleece" Nice music, terrific harp.
Vibes weak. Cue not quite as magical as BH's version.
R11M2 "The Hydra" One of the best performances!
R11M2A "Hydra Fight" Good.
R11M3 "The Stolen Fleece" Not as good as Benny's version.
R11M4 "The Teeth" Very good!
R12M1 "The path" Much slower, ponderous version.
Sounds good though.
R12M2 "The Cure" Nice to hear! Vibes still weak, though.

R12M3 "Hydra's Teeth" Good.
R12M4 "Skeletons" Great clarity of the percussion!
R12M5 "Attack" THIS time it is too fast!
Hurried performance. Weaker cue.
R12M6 "Scherzo Macabre" Great to hear this clearly!
R12M7 "Finale" Perhaps the BEST or most satisfying cue!
It is as though Benny came back to sequence in new music!
This CD is a MUST HAVE for collectors!
Congratulations, Intrada!

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June 27, 2013:
"The Golden Fleece cue" in *Jason & the Argonauts* is a delightfully atmospheric cue in the major tonalities primarily. In the movie (dvd) it is first heard at 1:27:08. However, the music you hear is not all of Bars 1 thru 8. Indeed all you hear as reflected in the written cue are Bars 6 thru 8. And you do not even first hear the start of Bar 6 with the two vibes sounding the Ab maj to D major chords. What you first hear are the four harps at the second half of Bar 6 playing a rising to falling legato diatonic phrasing of the D major (D-F#-A) tonality in 16th note figures. So what you hear is a repeat of Bar 6 essentially three times but the harps are heard 3X and the vibes 2X.

Now: Whether this was totally of Herrmann's design, I do not know. Perhaps he felt he needed to change the sequencing of the music at the time of the recording, departing from the original layout of the cue as originally written. Since Bar 4, Bar 5, and Bar 6 play the same structure (vibes followed by the harps) this would still fit the time allowed in the scene since Bar 6 is essentially repeated 3X (much the time allotted for Bars 4-6). But for some reason I suppose Herrmann decided not to use Bars 4-6 but just Bar 6 alone in repetition. Of course the first three bars played by the clarinets/bass clarinets/C.B. clarinet is not heard. Apparently the scene was edited (cut) and had no room for the first three bars. So Herrmann had to adjust to the new conditions.

Now: You can hear the complete cue as originally written in the Bruce Broughton/Intrada rerecording (track # 23 starting at :26). But the movie edited version has a powerful appeal for me. It works quite well! As I believe Acastus comes into view in the grotto, you hear some sort of audio

special effect. I don't think it is an expression of music Herrmann composed, and it doesn't sound like anything the clarinets family were expressing. Not sure what that is just immediately prior to 1:27:08 when the harps are first heard. Maybe Jim Doherty or somebody might have a better ear for it than I! Then the Golden Fleece is seen on the large branch of a grotto tree. That's when the scintillating harps are heard (followed by the vibes, etc). If you wanted to repeat the music as presented in the movie via the Intrada recording, you need to do some quick and accurate back-pedaling with your fingers on your reverse function of your cd players. Overall or roughly each half note in 4/2 time is about a second in duration. So roughly 4 seconds per bar. On the Intrada cd, Bar 4 (start of that three-bar vibes/harps pattern) starts at :39. So 39-40-41-42. Then Bar 5 starts most clearly or precisely at :43 on the beat. Then Bar 5 starts at about :47 when the vibes sound. Then the harps in Bar 6 sound roughly at :50 thru :52. So you'd need to start at :50 to hear the harps play the whole phrasing thru :52, *then* reverse quickly to about :47 to hear the vibes start up at the start of Bar 6. Then leave it alone thru :52, then go back to about :47 again to hear the vibes again (the second time) and then just let the cue continue to its conclusion thru Bar 8.

As a side note, the pattern given in the first three bars (heard again later in the movie) played by the clarinet family actually was self-borrowed from an unused cue in *Beneath the 12 Mile Reef*.

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Re: MVO (Micro-Variation-Ostinato) technique.... 4 + 4 renditions of the MVO strict model.... strict in terms of "must-have" 8-bar phrasing.... of an "8-bar construction" and "8-bar phrases"--so "8" is highlighted. Of course to me, "8" usually often means a 4 + 4 construction, or even a 2+2+2+2 (= 8) structure.

Jason & the Argonauts:

Strict MVO = 15 %
Liberal MVO = 32%

The clearest one here for me is "Nets." There are a lot of the loose MVO's here but not within a strict 8-bar unified whole, usually more 4 + 4.

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[update July 9, 2015 at 3:31 pm]
[updated Wednesday, September 19, 2018 at 9:15 am PDT]
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